



Digitized by the Internet Archive
in 2017 with funding from
University of Toronto

<https://archive.org/details/newsletter2531asso>

49

Association for Canadian Theatre Research
Association de la recherche théâtrale au Canada

NEWSLETTER
BULLETIN DE LIAISON

PERIODICALS

Vol. 25 No. 1

Spring / Printemps 2001

Table of Contents/Table des matières

President's Message/Un mot de la Présidente	5
2001 ACTR Conference / Congrès de l'ARTC 2001: PROGRAMME	7
Conference Abstracts / Précis des exposés	10
Committee & Rep Reports / Rapports des comités et des représentants	20
Association News & Notices /Informations de l'Association	21
Bibliography Up-Date / Mise-à-jour de la bibliographie 2001	24



Opinion Piece / Éditorial

Rosalind Kerr, University of Alberta

Susan Bennett's keynote address on "The Failure of Theatre History" pointed to the gender-based exclusions created by various categories of theatre history (including genre, period, venue, aesthetic values) and asked everyone to consider what kinds of theatre history-making would be more inclusive and more responsive to the wealth of women's dramatic writing that remains un- or under-considered.

I have spent considerable time thinking about the implications of these concerns and possible ways in which I could institute change in my courses and productions, and I would like to hear from all members of ACTR/ARTC regarding any actions that they have taken to overcome these exclusionary practices which continue to keep women on the outside of the dominant discourses guiding most of our theatre and drama departments across Canada. Please send useful suggestions to rosalind.kerr@ualberta.ca. Possibly we could work towards creating a roundtable on this topic for Congress 2002 in which all members could participate. This year the Women's Caucus meeting will be geared to collecting some material for such a roundtable.

What follows is an announcement directed to members of the Women's Caucus. The supper meeting has been set for Thursday May 24th at 7 p.m.

Please confirm your attendance and come ready to share information about equity in your department and institution. Both statistics and observations are important. In addition, I ask each member to bring a copy of a part of a syllabus or curriculum involving theory and/or practice which is specifically directed towards considering women's dramatic writing and performance throughout theatre history.

I look forward to seeing everyone at Laval.

Le discours-programme de Susan Bennett, intitulé "The Failure of Theatre History", a éclairé les exclusions du genre féminin créées par un nombre de méthodes d'organisation du théâtre (y compris le genre, la période, le lieu de présentation, la valeur esthétique) et a incité chaque personne à chercher le genre de recherches théâtrales qui améliorerait l'inclusion des richesses des oeuvres dramatiques qui demeurent pas ou peu étudiées ainsi que l'attention portée à ces dernières.

J'ai passé énormément de temps à examiner la portée de ces préoccupations et les méthodes qui pourraient me permettre d'introduire des changements dans mes cours et mes productions. J'aimerais que tous les membres de l'ARTC me fassent part de toutes mesures qu'ils ont prises afin de surmonter cette pratique exclusive qui, encore aujourd'hui, met les femmes à l'ombre du discours dominant dirigeant les départements de théâtre et de drame à l'échelle nationale. Veuillez faire parvenir vos recommandations à rosalind.kerr@ualberta.ca. Nous pourrions peut-être commencer à développer une table ronde qui traite de ce sujet pour le Congrès 2002 à laquelle tous les membres pourront participer. Cette année, la réunion du Comité des femmes s'orientera vers la collecte de matériel nécessaire pour organiser cette table ronde.

La présente vise d'abord à saluer tous les membres du Comité des femmes et de vous renseigner au sujet de notre prochain colloque-souper qui, cette année, se déroulera à l'université Laval le 24 mai à 19 h.

J'aimerais savoir le plus vite possible le nombre d'entre vous qui sera présent cette année et le nombre qui participera à notre rencontre. Les sujets choisis sont "l'accès à l'égalité" et "les programmes d'études". Alors, j'aimerais que chacune apporte de l'information portant sur les programmes d'accès à l'égalité (statistiques etc...) disponibles dans chacun de vos établissements ainsi qu'un exemplaire de plan de cours abordant des questions féministes. Aussi, nous espérons pouvoir offrir une traduction simultanée. Enfin, j'espère que notre année scolaire se déroulera bien et souhaite vous voir en grand nombre à notre rencontre.

The Newsletter / Le Bulletin de liaison

The Association for Canadian Theatre Research is a non-profit organization founded in 1976 to support and encourage research in theatre and performance studies in Canada, with a special interest in Canadian work. The *Newsletter* is published twice a year and distributed to individual and institutional members of the Association.

In its print and electronic formats the *Newsletter* is the best way to let Association members know about conferences, calls for papers, new resources and news about members.

The opinions expressed by individual articles in this newsletter belong to their authors and do not necessarily represent those of the editor or the Association.

Fondée en 1976, l'Association de la recherche théâtrale au Canada est une organisation à but non lucratif d'appuyer et d'encourager la recherche dans les études du théâtre et de la performance au Canada avec un intérêt particulier aux œuvres canadiennes. Le *Bulletin*, publié deux fois par année, est distribué aux membres de l'Association, soit les institutions ainsi que les individus.

Le *Bulletin*, en format papier et en version électronique, permet à l'Association de communiquer à tous ses membres des informations au sujet des conférences, des appels de communication, des nouvelles ressources et des informations au sujet de ses membres.

Les opinions exprimées dans ce *Bulletin* à l'intérieur d'articles écrits par nos membres ne sont pas nécessairement représentatives de celles de l'éditeur ou de l'Association.

Submission deadlines:

1 March for the Spring issue
15 September for the Fall issue.

Format:

Please submit material to the *Newsletter* either on computer disk or as email attachments in WordPerfect or Word for PCs.

Language Policy: The *Newsletter* will publish submissions in the language(s) submitted.

Please address correspondence and submissions to:

Dates limites pour la remise d'articles:

1 mars pour le numéro du printemps
15 septembre pour le numéro de l'automne

Format:

On vous demande de remettre tout matériel au *Bulletin de liaison* soit sur disquette d'ordinateur ou en annexe de courriel (WordPerfect ou Word pour PC).

Politique sur la langue: Les articles seront publiés dans la langue dans laquelle ils ont été écrits. Veuillez envoyer S.V.P. toute correspondance à l'adresse suivante:

Glen Nichols, Editor/éditeur

ACTR Newsletter / Bulletin de liaison de l'ARTC

Département d'anglais

Université de Moncton

Moncton, NB

E1A 3E9

email/courriel: nicholsg@umoncton.ca

phone/tél: (506) 858-4244

fax/télécopieur: (506) 858-4166

ACTR on the Internet:

Be sure to visit the ACTR website at

<http://www.umoncton.ca/facarts/anglais/actr/artc.htm>

where you'll find links to many other useful sites.

ARTC dans l'Internet:

Veuillez visiter le site Internet de l'ARTC à

<http://www.umoncton.ca/facarts/anglais/actr/artc.htm>

où vous trouverez des liens aux autres sites intéressants.

Electronic Discussion Lists:

For information and discussion about Canadian theatre throughout the year, you might wish to subscribe to the English and French language electronic discussion lists: CANDRAMA and QUEATRE.

To subscribe to CANDRAMA, send the message, "subscribe candrama yourfirstname yourlastname" to the list server at <listserv@unb.ca>.

Forums de discussion électroniques

Si vous souhaitez discuter ou recevoir des informations au sujet du théâtre au Canada pendant l'année, abonnez-vous au forums électroniques CANDRAMA (anglais) et QUEATRE (français):

Pour s'abonner à la liste QUEATRE, envoyer le message: "subscribe queatre Prenom Nom" à l'adresse <listproc@uqam.ca>.

Acknowledgements/Remerciements: The editor wishes to acknowledge the invaluable help and cooperation of the / L'éditeur souhaite souligner la participation inestimable du Département d'anglais, Université de Moncton, et Rachelle Doiron. Publication of this *Newsletter* is supported in part by funds supplied by the Social Sciences and Humanities Research Council of Canada. / La publication de ce *Bulletin de liaison* est possible grâce en partie à l'aide financière de la part du Conseil de recherches en sciences humaines au Canada.

ISSN 0705 7989

Executive Officers/Membres du bureau exécutif 2000/2001

Anne Nothof (President/Présidente)
<annen@athabasca.ca>

Quebec/Le Québec
Gregory Reid <greid@courrier.usherb.ca>

Moir Day (Vice-Pres./Vice-Prés.)
<moiraday@duke.usask.ca>

British Columbia/La Colombie-Britannique
Jerry Wasserman <jerrywas@interchange.ubc.ca>

Atlantic Region/Les provinces atlantiques
Bruce Barton <bruce.barton@dal.ca>
Glen Nichols <nicholsg@umoncton.ca>

Prairie Region/Les provinces de l'Ouest
Lisa Doolittle <doolittle@uleth.ca>
Shelley Scott <scotsc@uleth.ca>

Ontario/L'Ontario
Cynthia Zimmerman <czimmer@yorku.ca>
Guillermo Verdecchia <GLV@interlog.com>
(secretary/secrétaire)

Rep.-at-large/Membre sans désignation régionale
Edward Little <elittle@alcor.concordia.ca>

John Poulsen (Membership Coord./
Coordinateur des abonnements)
<john.poulsen@uleth.ca>

Brian Parkinson
(Treasurer/Trésorière)
<parkinson@uleth.ca>

Lisa Doolittle Returning Officer/
Prés. du bureau de vote)
<doolittle@uleth.ca>

Committee Chairs and Reps/Président.e.s des comités et Représentant.e.s 2000-2001

Heather McCallum Scholarship Com: Paula Spurdakos
Professional Concerns Com.: Alan Filewod
Robert Lawrence Prize Com.: Anne Nothof
Scholarly Awards Coordinator: Bruce Barton
Women's Caucus: Roz Kerr
HSSFC Rep.: Richard Plant
IFTR Rep.:
Promotions: Shelley Scott & Edward Little
Rep. to the Management Board of TRIC: Ed Mullaly
Rep. to SQET: Jonathan Rittenhouse

Com. de la Bourse HeatherMcCallum: Paula Spurdakos
Com. des affaires professionnelles: Alan Filewod
Com. du prix Robert Lawrence: Anne Nothof
Coord. des prix d'excellence: Bruce Barton
Com. des femmes: Roz Kerr
Rep. à la FCSHS: Richard Plant
Rep. à la FIRT:
Publicité: Shelley Scott & Edward Little
Rep. au Com. directeur de RTC: Ed Mullaly
Rep. à la SQET: Jonathan Rittenhouse

Membership Information

Have you moved or changed departmental affiliation?
Please remember to keep us informed so that you will
continue to receive the ACTR *Newsletter* and *Theatre
Research in Canada*. Change of address information
should be sent to our Membership Coordinator, John
Poulsen as soon as possible.

Renseignements importants

Avez-vous déménagé ou changé de département?
Veuillez S.V.P. nous informer de ces changements afin
d'assurer la continuité de votre abonnement au *Bulletin* et
à la revue *Recherches théâtrales au Canada*! Envoyez
les mises-à-jour aussitôt que possible au coordinateur
des abonnements, John Poulsen.

Don't Forget to
Renew Your
Membership Today!!!

President's Message/Un mot de la Présidente

Anne Nothof

This year the annual conference of the Association for Canadian Theatre Research will take place at Laval University, Quebec City from May 23 to 26. We will be celebrating the 25th anniversary of the association in a dramatic fashion. The Programme Chair, Francine Chaîné, and the executive have devised a varied and inspiring lineup of events.

Dominique Lafon, from the University of Ottawa, will present the first keynote address on playwright Michel Marc Bouchard, one of the special guests for our conference. Playwright, artistic director, and actor Guillermo Verdecchia is our second keynote speaker, on the topic of Cahoots Theatre in Toronto. Rahul Varma, playwright and artistic director of Teesri Duniya Theatre in Montreal, will also tell us about his work in "ethnic" theatre. The International Drama in Education Association will be presenting panels and workshops. A broad spectrum of theatre activity, research and criticism is present in panels and sessions on Maritime dramaturgy, physical theatre, theatre history, individual Canadian playwrights, and the politics of theatre.

A highlight of our conference, and of the Congress, will be an extraordinary exhibit of masks, costumes and set designs from the Odyssey Theatre, Ottawa, curated by Margaret Coderre-Williams, which reflects the stages of Odyssey Theatre's creative journey over its first fifteen years – bringing *Commedia dell'Arte* to 20th century audiences, "revitalising" *Commedia* by injecting elements of romance, fantasy, and fairy tale, creating mythical works based on the traditions of Peking Opera, and creating a "mythical" now in imaginative interpretations of the "classics" by Molière. For your added entertainment, there will be two screenings of Bouchard's *Lilies*, and a production of Daniel David Moses' play, "The Dreaming Beauty" by De-Ba-Jeh-Mu-Jig Theatre (co-sponsored by ACCUTE).

The banquet at the Clarendon Hotel in Old Quebec will be another highlight of the conference: the cast includes roule de truite aux mini petoncles et algues marines coulis de tomates épicées, escalope de volaille et supreme de caille aux pommes et calvados or pave de saumon saisi à l'huile d'olive aux baies roses et aneth, choix de dessert – all for \$37 with a reduced price for students. Tickets are available from Brian Parkinson and Shelley Scott. At the banquet an honorary membership will be awarded to playwright, Aviva Ravel, and prizes presented for publications on Canadian theatre.

As a grand finale to the conference, former presidents of ACTR/ARTC will reprise their roles, and extemporise on the past, present, and future. The annual conference also provides an opportunity to reunite with colleagues and friends, to meet new ones, and to share the wealth of Canadian theatre performance and scholarship. I hope to see you in Quebec City!

Cette année, la conférence annuelle de l'Association de la recherche théâtrale au Canada se déroulera à l'Université de Laval, située à la ville de Québec, du 24 au 26 mai. Nous célébrerons le 25^e anniversaire de l'association dramatiquement. La présidente du programme, Francine Chaîné, ainsi que les membres de la direction, ont organisé une variété d'activités inspirantes.

Dominique Lafon, de l'Université d'Ottawa, présentera le premier discours-programme portant sur le dramaturge Michel Marc Bouchard, qui est un invité spécial à notre conférence. Notre deuxième conférencier principal est Guillermo Verdecchia, dramaturge, directeur artistique et acteur qui parlera du « Cahoots Theatre », situé à Toronto. De plus, Rahul Varma, directeur artistique du « Teesri Duniya Theatre », situé à Montréal, et dramaturge partagera ses expériences de travail dans le théâtre des groupes minoritaires. L'Association Internationale [du] Théâtre et [de l']Éducation présentera des tables rondes et des ateliers. On couvre une grande gamme d'activités, de recherches et de critiques théâtrales à l'intérieur des tables rondes et des séances qui porteront sur la dramaturgie provenant des Maritimes, le théâtre physique, l'histoire du théâtre, plusieurs dramaturges canadiens, et la politique du théâtre.

L'un des points saillants de notre conférence et du Congrès sera une extraordinaire exposition de masques, costumes et décorations scéniques du « Odyssey Theatre », situé à Ottawa, organisée et préparée par Margaret Coderre-Williams. Cette exposition reflète l'évolution du parcours créatif du « Odyssey Theatre » pendant ses quinze premières années. Il a créé un *Commedia dell'Arte* du 20^e siècle en revitalisant *Commedia* au moyen de l'ajout d'éléments de romance, d'imagination et de contes de fées, crée des oeuvres mythiques fondées sur les traditions de *Peking Opera* et crée un présent mythique dans l'interprétation créative des classiques de Molière. Pour assurer un divertissement supérieur, il y aura deux présentations du film de la pièce de Bouchard, *Les feluettes* ou *la Répétition d'un drame romantique*, ainsi que la production de la pièce de Daniel Davis Moses, *The Dreaming Beauty*, présentée par « De-Ba-Jeh-Mu-Jig Theatre » (co-commanditée par ACCUTE).

Un autre point saillant de la conférence sera le banquet à l'Hôtel Clarendon, situé à la ville de Québec : les personnages du souper comprennent les choix de roulé de truite au mini pétoncles et algues marines coulis de tomates épicées, escalope de volaille avec suprême de caille aux pommes et calvados ou pave de saumon saisi à l'huile d'olive aux baies roses et aneth, ainsi que votre choix de dessert, et le tout pour seulement \$37. De plus, nous offrons un prix réduit aux étudiants et étudiantes. Vous pouvez vous procurer des billets en communiquant avec Brian Parkinson ou Shelley Scott. Au banquet, un honorariat sera discerné au dramaturge Aviva Ravel. Aussi, on discernera des prix à des publications qui traitent du théâtre canadien. Pour l'apothéose de la conférence, les présidents et présidentes précédents de l'ARTC reprendront leur rôle et feront un survol du passé, du présent et du futur. De plus, la conférence annuelle donne l'occasion de se réunir avec ses collègues et ses amis, rencontrer de nouvelles personnes ainsi que partager la richesse de la performance et de la recherche du théâtre canadien. J'espère vous voir à Québec !

2001 ACTR Conference / Congrès de l'ARTC 2001

All information on the conference, including registration forms, is available on the Federation home page:

www.hssfc.ca/cong/CongressinfoEng.html

Tout les renseignements, y compris le formulaire d'inscription, sont disponible sur le site Web de la Fédération:

www.hssfc.ca/cong/CongressinfoFr.html

ACCOMMODATIONS

If you want to make room reservations, here are some suggestions (more information in the official program) :

Laval Campus \$43.75 (tax included)

Tel : 418-656-5632

Fax : 418-656-2335

Email : hebergement@sres.ulaval.ca

www.ulaval.ca/sres

Less than 1 km from the campus / Près du campus:

Hotel Classique \$88 - \$118

Tel : 800-463-1885

Fax : 418-658-6816

Email : hotel-classique@centrotel.qc.ca

Hotel Lindberg \$98 - \$123

Tel : 800-567-4975

Fax : 418-651-8805

Email : hotel-lindberg@centrotel.qc.ca

HÉBERGEMENT

Si vous désirez faire des réservations hôtelières, voici quelques recommandations (pour de plus amples renseignements, veuillez consulter le programme officiel) :

Hotel Universel \$65

Tel : 800-463-2295

Fax : 418-653-4486

Email : info@hoteluniversel.qc.ca

Downtown or Old Quebec / Centre-ville ou Vieux-Québec:

Holiday Inn Select Quebec \$129

Tel : 800-268-1519

Fax : 418-647-4317

Email : commercial.hiselect-quebec.com

Hotel Clarendon \$159 - \$179

Tel : 888-554-6001

Fax : 418-692-4652

Email : m.tanguay@hotelclarendon.com

ACTR BANQUET

All participants to the ACTR/ARTC Conference are invited and encouraged to attend the annual Banquet and Awards evening on Friday, May 25, 2001, beginning at 6:30. This year's event will take place at the Clarendon Hotel in Quartier Latin or Old Quebec: 57, Ste Anne Street, Quebec. Tel : 418-692-2480. If you intend to attend the Banquet and Awards evening, please send a cheque as soon as possible in the amount of \$37.00 (taxes and service included (a choice of 3 menus : fish, chicken and a vegetarian meal) made out to

Brian Parkinson:

University of Lethbridge

Division of Theatre & Dramatic Arts

4401 University Drive

Lethbridge; AB; T1K 3M4

Email : parkinson@uleth.ca

LE BANQUET DE L'ARTC

Tous ceux et celles qui participent à la conférence de l'ARTC sont invités et encouragés à assister à la soirée du banquet annuel et de distribution des prix qui se déroulera le vendredi 25 mai 2001 à partir de 18 h 30. Cette année, l'événement aura lieu à l'Hôtel Clarendon situé à Québec. L'adresse est 57, rue Ste-Anne, Québec et le numéro de téléphone est 418-692-2480. Ceux et celles qui ont l'intention d'assister à la soirée du banquet annuel et de distribution des prix, sont priés d'envoyer un chèque de 37 \$ le plus tôt possible, les taxes et le pourboire compris, libellé à

Funding from SSHRC

ACTR receives limited funding from SSHRC to support travel costs of conference presenters. After the conference you can submit receipts and a travel-reimbursement form (available at the conference) to the ACTR treasurer. Depending on the number of people requesting funding and the amount of the SSHRC grant, presenters may receive up to 50% of their direct travel expenses (based on the lowest economy fares). Preference is given to graduate students, and presenters are encouraged to seek funding from their home institutions and other sources.

Financement du CRSH

Le CRSH accorde un certain financement à l'ARTC afin de défrayer les frais de déplacement des conférenciers et des conférencières. Après la conférence, vous pouvez soumettre vos reçus et vos formulaires de remboursement de frais de déplacement (disponibles à la conférence) au trésorier de l'ARTC. Selon le nombre de personnes qui demande un financement et la somme d'argent accordée par le CRSH, il serait possible de rembourser jusqu'à 50 pour-cent des frais de déplacement directs des conférenciers et conférencières (en s'inspirant des tarifs de classe économique les plus bas). La préférence sera accordée aux étudiants et étudiantes diplômés. De plus, les conférenciers et conférencières sont encouragés à faire des demandes de financement auprès d'autres organismes.

PROGRAMME

2001 ACTR Conference / Congrès de l'ARTC 2001

May 23-26, Université Laval, Québec, du 23 au 26 mai

All sessions are in / Toutes les sessions auront lieu au Pavillon Charles De Koninck (DKN)

Tues. May 22 - Le mardi 22 mai

1600-1800 ACTR/ARTC Executive Meeting/Réunion du Bureau de la direction (5172 DKN)

Wed. May 23 - Le mercredi 23 mai

0900-0915 ACTR President's welcome and announcements
Discours d'accueil de la présidente de l'ARTC et annonces (1270 DKN)

0915-0930 TRIC presentation / Présentation du RTC – Stephen Johnson (1270 DKN)

0930-1000 Plenary /Séance plénière #1 (1270 DKN)
Dominique Lafon, La conférencière principale / Keynote Speaker

1030-1045 Break/Pause

1045-1230 The Multi-dimensional Aspects of Drama and Theatre in Education
Les aspects multidimensionnels du théâtre dans l'éducation

Prés./Chair – Juliana Saxton (1270 DKN)

Francine Chaîné, "Drama as an integrator of the arts"

Fred Hawksley, "The relationship of theatre/drama education to the building of community partnerships"

Carole Miller, "Drama in the classroom as a means of opening up the curriculum for young people"

Larry O'Farrell, "Canada's interaction with and contribution to the international drama education community"

John Poulsen, "The relationship of drama/theatre in schools to the development of the actor and other areas of theatre."

1230-1330 Lunch/Dîner

1330-1515 Maritime Dramaturgy / La dramaturge des Maritimes

Chair/Prés. – Patrick O'Neill (1270 DKN)

Bruce Barton

George Belliveau

David Fancy

Susan Knutson

Glen Nichols

1515-1530 Break/Pause

1530-1715 Concurrent Sessions/Séances concomitantes
#1 – Dramatic Diversity: A History of Three Theatres / La diversité dans le théâtre : l'histoire de trois théâtres, Chair/Prés. – Moira Day (1270 DKN)

Lea Usin – "The History and Development of Ottawa's Odyssey Theatre"

Claire Borody – "Finding a New Voice: Struggles of an Urban Aboriginal Theatre"

Sky Gilbert – "Art as Plague and Plague as Art: The Night Larry Kramer Kissed Me"

#2 – The International Context /
Le contexte international

Chair/Prés. – Cynthia Zimmerman (1289 DKN)

Leslie Katz – "Sony Tabou Tansi's voice as intellectual and playwright in the domain of francophone politics"

Wole Olaiya -- "Wole Soyinka: The Intellectual as a 'Strong Breed'"

Kyna Hamill – "Sharing Spaces with Women: How Valuable is Brecht to Feminist Theatre?"

1730 Opening of the Odyssey Masks Exhibit & Reception / Ouverture de l'Exposition des masques de l'Odyssey et accueil (2470 Pavillon Desjardins)

2000 *Lilies*, John Greyson film based on the Michel Marc Bouchard play

Présentation du film de la pièce « *Les Feluettes* ou la Répétition d'un drame romantique » de Bouchard (1-A DKN)

Thursday, May 24 - Le jeudi 24 mai

900-915 Announcements / Annonces (1270 DKN)

915-1015 Plenary /Séance plénière #2 (1270 DKN)
Guillermo Verdecchia Keynote Speaker / Conférencier principal

1015-1030 Break/Pause

1030-1200 Concurrent Sessions/Séances concomitantes
#1 – Conflicts and Values in Canada's Community Theatres / Les conflits et les valeurs à l'intérieur des théâtres régionaux du Canada, Chair/Prés. – Ted Little (1270 DKN)

Geraldo Ferreira de Lima – "Traitor and Betrayed: The Relationship between Maurice Podbrey and David Fennario in the Centaur Theatre"

Patrick O'Neill – "Leon Major's Years at the Neptune Theatre, 1963-1968"

Richard Plant – "The Mirror Model: Values in Post WW II English-Canadian Stock Theatre"

#2 – Performance in the University and the Museum / La performance à l'intérieur des universités et des musées,
Chair/Prés. – Shelley Scott (1289 DKN)

Helen Gilbert – "Embodied Knowledge: Teaching Postcolonial Theatre through Performance"

Wes Pearce – "Hamlet's Ghosts: Interdisciplinary Scholarship in a Petri Dish"

Kate Jamin and Cam Culham – "The New Fair Ground: Issues of Performing and Learning in Museum Theatre"

1200-1330 Lunch/Dîner

TRIC Editorial Board Meeting / Réunion du comité de rédaction du RTC

Screening of Bouchard's *Lilies* / Présentation du film de la pièce « *Les Feluettes ou la Répétition d'un drame romantique* » de Bouchard (1-A DKN)

1330-1500 Concurrent Sessions/Séances concomitantes

#1 – Under the Skin: The Performing Body /

Sous la peau : le corps interprétatif

Chair/Prés. – Lisa Doolittle (1270 DKN)

Shawn Huffman – "Ne rien sentir: peaux et perceptions limites dans le théâtre contemporain"

Erin Hurley – "Bodily Disciplines: Dance-Theatre"

Eve Therrien – "Bodily Experiments: Momentum's Medical Theatre"

#2 – Performing Women - Performed Man /

La femme représente - l'homme représenté,

Chair/Prés. – Rosalind Kerr (1289 DKN)

Melanie Stevenson – "Re-staging Pauline Johnson"

Paula Sperdakos – "Canadian Troupers: The Acting Career of Catherine Proctor"

Janice Hladki – "Fractured Relations in Collaborative Performance/Theatre Production"

1500-1515 Break/Pause

1515-1645 Playwright's Presentation /

Présentation du dramaturge #1

Chair/Prés – Ted Little (1270 DKN)

Guest Playwright / Le dramaturge invité – **Rahul Varma**

1700 Rector's Reception / Réception du recteur

1900 Women's Caucus meeting and dinner / Réunion et souper du caucus des femmes

Friday, May 25 - Le vendredi 25 mai

900-1030 Dramatizations of Double Life: Negotiating Dramaturgy and Identity through staging Contemporary East-European Drama in North America / Les dramatisations d'une double vie : Se mettre d'accord sur la dramaturgie et l'identité au moyen de la mise en scène des drames contemporains de l'Europe de l'Est en Amérique du Nord

Chair/Prés. – Anne Nothof (1270 DKN)

Yana Meerzon – "To Be What You Are"

Dragana Varagic – "Crossing the Bridge"

Silvija Jestrovic – "Playwright Between Two Languages"

1030-1045 Break and announcements / Pause et annonces

1045-1230 Concurrent Sessions/Séances concomitantes

#1 – Playmaking Strategies: Ensemble, Synthesis, Illusion / Stratégies de montage de pièces : l'ensemble, la synthèse et l'illusion

Chair/Prés. – Guillermo Verdecchia (1270 DKN)

Don Perkins – "To use the Actors Well: Workshop West's Play-making Ensemble"

Rebecca Burton – "Synthesis of Subversion: Company of Sirens' *Working Picture Show*"

Sam Stedman – "Reality and Illusion in DNA's *Phalanx*: The Instantiation of a Liminal Viewing Community"

#2 – The Politics of Culture and Criticism /

La politique de culture et de critique

Chair/Prés. – Glen Nichols (1289 DKN)

Allana Lindgren – "Is There an Audience in the House? The Canada Council's Corporate Plan to Develop Audience Communities"

Kate Cornell – "The Dance Community Revolts: The Reaction to the Brinson Report of 1973"

Joanna Falck – "*She Who Must be Read*: An Examination of the Reviews of Kate Taylor"

1230-1330 Lunch/Dîner

PUC and Talon booklaunch / Lancement de livres de PUC et de NeWest

1330-1515 ACTR/ARTC Annual General Meeting/ Assemblée générale annuelle (1270 DKN)

1515-1530 Break/Pause

1530-1700 Playwright's Presentation / Présentation du dramaturge #2, Chair/Prés. – Gregory Reid (1270 DKN)

Guest Playwright – Michel Marc Bouchard

1715-1615 Performance of Moses' play "The Dreaming Beauty" / Présentation de « *The Dreaming Beauty* », pièce de Moses (Sponsored with/Avec l'aide de l'ACCUTE)

1930 Banquet – Clarendon Hotel

Presentation of Honorary Membership to / Présentation d'honorariat à Aviva Ravel

Prizes and Awards/ Distribution des prix

Saturday, May 26 - Le samedi 26 mai

900-1030 Workshop /Atelier #1 – Drama and Theatre in Education: An application of the theory as it plays in practice / Le drame et le théâtre dans l'éducation : un moyen d'appliquer la théorie au fur et à mesure qu'elle se présente dans les répétitions,

Chair/Prés. – Francine Chaîné (1270 DKN)

Carole Miller

Juliana Saxton

Workshop / Atelier #2 – A Plague on All Your Houses: Role-playing Homelessness / Malédiction sur les deux maisons: la simulation des sans-abri

Chair/Prés. – John Poulsen (1289 DKN)
Debra McLaughlan

1030-1045 Break and announcements / Pause et annonces

1045-1215 Concurrent Sessions/Séances concomitantes
#1 – Masks of Violence: Women's Tragedies and Comedies / Les masques de la violence : les tragédies et les comédies de la femme

Chair/Prés. – Jerry Wasserman (1270 DKN)

Cara Gargano – "Masks of Language, Culture and Community: Sweet Revenge in Marie Laberge's *Le Night Cap Bar*"

Marlene Moser – "Identity and Realism in the *Drawer Boy* and *The Farm Show*"

Shelly Scott – "Women and Violence and *Braidie on the Beach* by Joan MacLeod"

#2 – Performing Community: Myth, Archetype, And Acoustic Excesses / Représenter la communauté : le mythe, l'archétype et les excès acoustiques, Chair/Prés. – Bruce Barton (1289 DKN)

Gregory Reid – "Mythologising a Conflict of Solitudes and the Erasure of the Left"

Celeste Derksen – "Noisy Subjects' in *fareWel* by Ian Ross and other Comedies of Identity"

Barb Drennan – "Trickster-intellectual: Refiguring the Function of the Actor in Contemporary Western Society"

1215-1330 Lunch/Dîner

1330-1500 Past Presidents' "Performance" / Le spectacle des présidents et présidentes précédents (1270 DKN)

1500-1700 ACTR/ARTC Executive Meeting (old and new)
Réunion de la direction sortante et nouvellement élue (3244 DKN)

Autres activités / Other Things to Do....

Theatre Festival in Montreal

From May 24 to June 6 in Montreal (250km from Quebec)
Le Festival des Ameriques is an international theatre festival. <http://www.fta.qc.ca/>

Le Festival de théâtre des Amériques

Le Festival de théâtre des Amériques, un festival de théâtre international, se déroulera du 24 mai au 6 juin à Montréal (à 250 km de la ville de Québec).
<http://www.fta.qc.ca/>

Joint ACCUTE and ACTR/ARTC Session:

Saturday, May 26 -- 2-3:15 pm DKN 1439

Daniel David Moses: Playwright, Poet, Anthologist

Chair: Renate Eigenbrod

Greg Doran - "To the Silver Dollar and Back: How Daniel David Moses' *Coyote City* Helped to Change Native Representation in Canadian Drama"

Shelley Babic - "The Uncomfortable Comedy: Stereotypes and Subversions in Daniel David Moses' *Almighty Voice and His Wife*"

David Brundage and Daniel David Moses - Live and Interactive

*Il n'est jamais trop tard pour renouveler votre
abonnement!*

Conference Abstracts / Précis des exposés

Bruce Barton, Dalhousie; **George Belliveau**, UBC; **David Fancy**, Trinity College Dublin; **Susan Knutson**, Université Sainte-Anne; **Glen Nichols**, Université de Moncton
Maritime Dramaturgy

The panel discussion on Maritime Dramaturgy investigates the work of contemporary playwrights and companies in New Brunswick and Nova Scotia. **Glen Nichols** examines the work of Moncton's Herménégilde Chiasson, focusing on how the playwright articulates his concerns about the challenges faced by Acadians who are dominated by a francophone media largely controlled out of Montreal with little interest in the realities of French communities outside of Quebec except in the most simplistic and largely out-of-date stereotypes. Keeping with the Acadian theme, **Susan Knutson** (along with colleague James Quinlan) analyzes of recent work by author/director Normand Godin, who has directed the troupe *Les Araignées du boui-boui* in Nova Scotia since 1973. She addresses the linguistic, thematic, visual and design elements of his theatre, placing them in the tradition of mime, body movement, and physical theatre. Video excerpts of *Évangéline*, *Tristan et Iseut* and *Joco fête son anniversaire* will be shown. **George Belliveau** looks at two contemporary plays set near Fredericton during the late eighteenth century: Jules Boudreau's *Cochu et le Soleil* and Sharon Pollock's *Fair Liberty's Call*. The paper investigates how the Acadian and Loyalist families depicted in both works represent a microcosm of the societies coming into being. **David Fancy** discusses the staging of a tri-cultural professional/amateur theatre production with the *MarshFire People's Theatre Company* in Sackville, New Brunswick in August of 2000. This event included the participation of artists from anglophone, francophone and aboriginal communities. A number of generative concepts and practices served to shape the event including: the 'generous space', intimate interculturalism and deep storytelling. These axes will serve as the narrative thread of the presentation. Slides will be used to illustrate the event under discussion. **Bruce Barton** will investigate *Mulgrave Road Theatre's* recent decision to stage Edmonton playwright Clem Martini's *Illegal Entry*. The theatre's traditional dedication to its own back yard—or, in this case, own front steps—could hardly be more alive in this initiative. For, under new AD Philip Adams, the theatre is enlisting a group of marginalized and restive local Guysborough youth to stage a play about, of all things, marginalized and restive local youth. 05/23: 1330

Claire Borody, U of Toronto

Finding a New Voice: Struggles of an Urban Aboriginal Theatre Company

In late fall of 1999 Red Roots Theatre based in Winnipeg, Manitoba was on the verge of extinction. The company had emerged under the Artistic Direction of Monica Marx in 1992 to provide a voice for the stories of Native people. However, continual difficulties securing operational and project funding left Marx exhausted and with little recourse but to cease the company's operation. Douglas Arrell, Chair of the University of Winnipeg's Theatre and Film Department, offered the company a partnership with

the University of Winnipeg, and thus a chance to move forward into the future under the guidance of Michael Lawrenchuk, an actor and graduate of the university's theatre program, and the newly appointed Artistic Director of Red Roots. Why is it that Debajehmujig Theatre on Manitoulin Island has been able to survive for more than fifteen years yet urban theatres such as Native Earth (Toronto) and Red Roots (Winnipeg) are continually struggling to survive? Is the difference found in the settings in which these company's have situated themselves? If that is true, what alternative practices might be in order for urban companies as they seek to promote culturally responsible practices while at the same time maintaining consistent organizational practices? This paper will seek to identify the nature of the struggle faced by Red Roots Theatre as an urban theatre company and, in conversation with Michael Lawrenchuk and other Native theatre practitioners, to identify possible alternative directives for such a company to adopt.

05/23: 1530, grp 1

Rebecca Burton, U of Toronto

Syntheses of Subversion: Company of Sirens' *Working People's Picture Show*

Company of Sirens is a Toronto-based feminist theatre company founded in 1985 and still in operation today. Sirens originally formed because its members were not satisfied with the Second Wave feminist theatre agenda of Nightwood Theatre which was primarily concerned, at that time, with the "presentation of positive female images" in a bourgeois theatrical setting. Company of Sirens was interested instead in taking "socio-political issues" to under-served, grass-roots communities not normally exposed to theatre, particularly feminist theatre. *The Working People's Picture Show* was Sirens' inaugural production. Originally a 15-minute series of skits on women and unions, it later developed into a 1-hour collective creation that could be customized for different communities of audiences. *The Working People's Picture Show* was performed in union halls, conference settings, women's shelters, boardrooms, ballrooms, church basements, offices, auditoriums and occasionally on proscenium stages as it successfully toured for seven consecutive years. As the germinal piece around which Company of Sirens formulated and perfected its political theatre techniques, my paper will utilize *The Working People's Picture Show* as a case study for decoding the various strategies employed by Company of Sirens. By deconstructing the pot-pourri of subversive theatrical techniques at work in *The Working People's Picture Show*, greater insight will be gained as to how alternative and popular theatre elements were combined to create a new genre of feminist theatre, one which offered political efficacy to previously untapped sectors and provided an alternate form of feminist representation to that of Nightwood Theatre. 05/25: 1045 grp 1

Francine Chaîné, Université de Laval
Drama as an integrator of the arts
see Saxton 05/23: 1045

Kate Cornell, Toronto
The Dance Community Revolts: The Reaction to the Brinson Report of 1974

In 1974, the Canada Council hired British ballet historian Peter Brinson to examine Canada's three professional ballet schools to justify the Council's new funding of all three schools. Brinson's findings were predictable but the reaction of the community to the report and subsequent funding was not. "Politics is threatening the development of dance" read the headline of an article written by arts critic William Littler in the *Toronto Star*. *Dance in Canada* magazine devoted an entire issue to the subject. The community was enraged over the token \$10,000 grants given to the Royal Winnipeg Ballet School and L'École Supérieure de la Danse in light of the increase to the National Ballet School's funding from \$280,000 to a staggering \$600,000. The community's strong reaction affected policies in the Dance Office at the Canada Council. 05/25: 1045 grp 2

Cameron Culham, U. of Victoria
The New Fair Ground: Issues of Performing and Learning in Museum Theatre
see Jamin 05/24: 1030 grp 2

Celeste Derksen, U of Victoria

"Noisy Subjects" in *fareWel* by Ian Ross and Other Comedies of Identity

The opening strains of *fareWel* feature the competing sounds of a "drum, beating slowly" and "Music coming from inside [a] church [which] increases in volume as the lights come up" (13). Clashes of sounds and voices are relentless in this playtext. Within the first act, Ross creates a dynamic acoustic scene of "laughter," "the sound of the children," "dogs barking," and "loud thumps at the door" which is peopled with characters who "scream," "yell," and "shriek" and who engage in loud, often antagonistic, dialogue that includes a smorgasbord of languages (English, French, and *Saulteaux*), profanities and lively insults (in English and *Saulteaux*), pop culture references and local slang ("*fareWel*" for instance is reserve lingo for welfare cheques). Ross's Governor General award-winning play is what I call a "noisy" playtext. In this paper, I will show that many "comedies of identity" like *fareWel* -- that is comedies in which notions of national, cultural, and/or racial identifications are at odds, and which are characteristically written by non-Anglo Canadians -- have a tendency to be "noisy" playtexts, which in turn reflect an impression of what I will describe as "noisy" subjectivity. My paper will explore both the qualities and implications of such "noisy" playtexts, focusing primarily on Ross's *fareWel*, but with reference to works by Tomson Highway, Guillermo Verdecchia and others who loudly explore the comic boundaries of identity. Warning: Expect a noisy presentation. 05/26: 1045 grp 2

Barbara Drennan, Victoria
Trickster-intellectual: Refiguring the Function of the Actor in Contemporary Western Society

Dr. Clarissa Pinkola Estés, Jungian analyst and master story-teller, author of *Women Who Run with the Wolves*, defines "archetype" as an "irrepresentational force", an elemental force that houses the power of the gods and goddesses of the universe and cannot be represented in its fullness. Because these forces are bigger than us, humans need a conduit or medium to connect the great forces of spirit with the denser forces of human matter. When we encounter the power of the spirit world we often erupt in evocative images. The experience is numinous; it transforms us. Animals, trees, shapes, people can be mediumistic because as archetypes they facilitate a conversation between inner life and outer world. Pinkola Estés suggests it is this mediumistic culture within the larger culture that actually holds the social fabric together. I would like to explore aesthetic activity within this mediumistic culture. When we think of "archetypal theatre," Eugenio Barba, Baz Kershaw, Per Brask, Primus Theatre and Vancouver Moving Theatre come to mind. This marriage of image theatre and popular theatre challenges the dominance of the text over performance. The mythopoesis of the story-teller dramatist is shown to have a different intellectual function than the performative poesis of the story-teller actor. In this paper I intend to explore the social function of actor-intellectual in relation to the archetypal paradigms of the Shaman and the Trickster with reference to the work of Robert Lepage, Michael Green, Shakespeare's clowns, Marshall McLuhan, Robertson Davies, Timothy Findlay, contextualized by post-colonial and feminist concerns. 05/26: 1045 grp 2

Joanna Falck

She Who Must Be Read: An Examination of the Reviews of Kate Taylor

Anton Wagner, in *Establishing Our Boundaries: Theatre Criticism in English-Canada* (Toronto: UofT Press, 1999, p.3), suggests that newspaper reviewers both "reflect and shape" how we "establish our personal, collective and political boundaries". With each review and article, the critic attempts to define what is to be valued in art and teaches these standards to their readership. A reviewer in a national paper can play a significant role in the discussion and development of a country's theatre by championing specific artistic values over others and by encouraging the development of certain kinds of theatre. This paper will examine how one critic in Canada has written about theatre and what role her reviews play in the development of this country's theatre. Kate Taylor, reviewing for the *Globe and Mail* since 1995, has written not only reviews but larger features examining issues of funding, profit versus non-profit theatre and play development in Canada. She asks those both inside and outside the theatre community to consider what kind of theatre we should value and why. In sampling reviews and articles Taylor has written over the past six years, this paper will outline how Taylor defines "good theatre" and will trace how she applies this definition to Canadian theatre. If Taylor is the latest voice in English-Canadian theatre criticism attempting to shape and define our boundaries this paper will examine what is she excluding and including within her boundaries and will ask what her reviews tell us about theatre in Canada.

05/25: 1045 grp 2

David Fancy, Trinity College Dublin
see Barton 05/23: 1330

Geraldo Ferreira de Lima, Brazil

Traitor and betrayed: the relationship between Maurice Podbrey and David Fennario in the Centaur Theatre

The history of the Centaur Theatre, the most important theatre in English language in the Province of Quebec, founded in 1969 by Maurice Podbrey, and also its artistic director for 28 years, is mixed up with the history of the artistic development of David Fennario, by far the most striking dramatist of this theatre. In his almost two decades of interaction with an institution supported by conservative forces like Alliance Quebec, defined by the dramatist himself as 'an anglo anti-Quebec lobby group', one could ask what made Fennario, an acknowledged separatist, so faithful to an institution like that for so long a time. Behind this interaction is the omnipresent Podbrey with whom the dramatist maintained an ambivalent and ambiguous relationship since the early days of the Centaur Theatre up to the very moment the artistic director retired and went back to his native country – South Africa. Some critics see in this Podbrey-Fennario relationship a Freudian component typical of a father-son one. To Fennario, however, in spite of all evidence that in his interaction with the Centaur Theatre he was given a special *status* as a playwright, he not only considers his plays performed in this theatre as "political and artistic failures" but he also considers Podbrey as an *impresario* and *traitor*. Such a statement by Fennario might suggest more than apparently it seems to mean. This paper, then, tries to examine this relationship between the two most successful anglophone theatrical figures in Quebec for more than two decades. 05/24: 1030 grp 1

Cara Gargano, Long Island U

Masks of Language, Culture and Community: 'Sweet Revenge' in Marie Laberge's *Le Night Cap Bar*

When Marie Laberge's *Le Night Cap Bar* premiered in 1987 most critics saw it as a mere "thriller policier" and compared it unfavorably to her earlier work "of social and psychological import." Bruno Dostie, however, called it Laberge's "sweet revenge" for Montreal's lukewarm reception of *L'Homme gris* given its subsequent Paris triumph. I suggest in this paper that Dostie's term is particularly felicitous and that revenge in *Le Night Cap Bar* is more radical than it first appears. In this presentation I deal with the theme of the mask and the way Laberge points to the playwright's power to manipulate the masks of the traditional theatre in *Le Night Cap Bar*. Drawing on Hélène Cixous' now famous reference to the theatrical stage as the site of feminine victimization and murder, I will show that Laberge attempts to turn this notion back on itself, initiating retaliation and revenge for the female playwright/director. Marvin Carlson has shown that the traditional thriller reaffirms a cultural norm after an initial social destabilization, but Laberge disables theatrical and social conventions, particularly in terms of the linguistic and cultural masks imposed on women. We will see that in this context, far from belonging to a "minor genre" as the critics have claimed, the Labergian thriller redefines the genre and becomes a major theatrical event. 05/26: 1045 grp 1

Helen Gilbert, University of Queensland
Embodied Knowledges: Teaching Postcolonial Theatre through Performance

Working from Paolo Friere's concept of knowledge as a dialogical field in which we all labour physically, this paper will explore some of the benefits and pitfalls of performance as a form of postcolonial pedagogy. On the one hand, performance offers students a possible method of 'thick' reading, an in-depth engagement with the thematic and dramaturgical complexity of a script. On the other, it may foreground irreducible and sometimes incomprehensible differences between students and those cultures with which they are attempting to engage. Such differences often cluster around the concept of race, which, historically constructed in reference to visibly embodied/enacted traits, takes on particular resonances in the western classroom when performance tasks are introduced. To ponder the limits of performance as a mode of teaching in situations where the lack of fit between the actor/student and the role is so great as to invoke parody, anxiety, and/or disengagement, my discussion draws from postcolonial theory as well as from the work of performance theorists and practitioners such as Rebecca Schneider, Bertolt Brecht and Augusto Boal. Arguments about performative pedagogy will be considered in reference to both naturalistic and non-naturalistic plays, likely drawn from Aboriginal Australia, South Africa and India. The overall aim is to seek ethical and productive ways of teaching postcolonial theatre as an embodied artform, a vehicle through which to realign knowledge viscerally as well as intellectually.

05/24: 1030 grp 2

Sky Gilbert, U of Toronto

Art as Plague and Plague as Art: The Night Larry Kramer Kissed Me

Laura Winn Carlson suggested in 1999 that the witch hysteria in Salem was not only the result of religious mania and misogyny run rampant but also an appropriately Puritan reaction to a very real disease: encephalitis lethargica. This very real disease was mythologised utilizing the available paradigm of the period which was assumed to be the cause of mental illness -- witchcraft. In this case the plague (disease) becomes a kind of art, and the art (the mythology of witchcraft) becomes a kind of plague (persons -- mainly women -- are executed for being witches). Fast forward to David Drake's *The Night Larry Kramer Kissed Me*. I will examine one aspect of the work -- audience reception of Drake's juxtaposition of two representations: typical gay "lifestyle" activity and a touching AIDS speech. My theory is that the horizon of expectation of modern audiences (gay and straight) for the now classic AIDS play requires no actual explicit thematic link between the gay "lifestyle" and disease. The audience expects the fag to die, for reasons that are evident before the curtain rises. AIDS (the plague) has become art; mythologising attitudes to gay men is now a time-worn paradigm. And art becomes a kind of plague; this habitual prescriptive imaging of the "lifestyle" of gay men -- instead of encouraging safe sex -- (arguably) goads gay men into suicidal sexual activity (unsafe sex) and death. The AIDS play has become "mass culture" marketed to both heterosexuals and queers alike, but it provides strikingly different meanings in these two very different contexts.

05/23: 1530 grp 1

Kyna Hamil, Tufts University

Sharing Spaces with Women: How Valuable is Brecht to feminist Theatre

Pick up any book on feminism and theatre and there are bound to be a number of entries devoted to Brechtian theory. At the conclusion of an article on Mother Courage, Sarah Bryant-Bertail goes so far as to bestow Brecht with the designation of a writer who "shares the spaces of women". Her rather dated argument suggests that because women are now organizing themselves within a "political reality" they are becoming "openly Brechtian" as if politics essentialized Brecht and vice versa. Feminist theatre artists today do not necessarily look to Brecht to create their work, but rather create work to be their own. However, it has often been assumed that his model can be applied to all feminist theatre looking to find an apparatus to critique and perhaps justify its representation in a dramatic space. In reality, feminist theatre emerged not because of Brecht, but because voices need to be heard. Feminist voices in the theatre existed long before Brecht was canonized in the theatre and certainly without him. This paper will be discussing the play, *Machinal*, by Sophie Treadwell, and how it raises issues of gender and oppression long before Brecht received the credit. We see that not only is Treadwell approaching the structure and development of her play differently from the New York convention of the time, but that she is highlighting the fact that this is a woman's story.

05/23: 1530, grp 2

Fred Hawksley, Memorial University

The relationship of theatre/drama education to the building of community partnerships
see Saxton 05/23:1045

Janice Hladki

Fractured Relations in Collaborative Performance/Theatre Production

In this paper, I explore the entanglements of social differences - as spheres of dissension and struggle (Mohanty 1994) - in collaborative cultural production. In particular, I focus on the performance/theatre work of Djanet Sears, Kate Lushington, and Monique Mojica and how racialized relations shape the possibilities and impossibilities of their practices. These artists are concerned with mobilizations for social change and political/critical questions of representation. I foreground concerns with how relations of power and discursive repertoires secure incommensurable edges in the women's struggles for self-representation. Working with data produced through individual and group interviews, I explore the participants' narrations of the boundaries and limits of communicability in their collaborative performance/theatre project. A central concern is how incommensurability and difference are negotiated - partially - in the intersubjective dimensions of collaborative cultural production. I also consider the complications of negotiating conflicts, tensions, and ruptures where discourses of harmony and homogeneity are the norm in collaborative production. Within this context, I work with a feminist poststructuralist approach to subjectivity and intersubjectivity as processes and struggles of ambiguity, accommodation, protest, affinity, disconnection, and conflict. I seek to demonstrate how dimensions of subjectivity are embedded in boundaries of contestation such as authorship

and ownership. My intent is to uncover the possibilities and inevitable limits of communicating across difference in performance/theatre production.

05/24: 1330 grp 2

Shawn Huffman

Ne rien sentir : peaux et perceptions limites dans le théâtre contemporain

L'affection ne se limite pas à un simple sentiment de tendresse. Elle renvoie aussi à la capacité du sujet de saisir et de traiter les datas sensoriels que lui transmet son corps. D'emblée, on peut décrire l'affection de deux façons : 1) qualitativement, par rapport au sentiment de douleur ou de joie et 2) quantitativement, en relation avec son intensité. Dans cette communication, je propose de me pencher sur l'aspect dysphorique de la sensibilité dans la performance, plus spécifiquement, sur la perception tronquée. Phénomène où il est question du lien entre l'affect du sujet et sa non-disponibilité perceptive, la perception tronquée représente une expérience limite du corps et ses systèmes d'affection. Cette non-disponibilité sensorielle peut se manifester de différentes façons. L'enterrement du personnage chez Beckett, l'immobilité et l'aphasie chez Wilson, ou encore, la cécité chez Robert Lepage représentent les possibilités que je me propose d'explorer dans cette communication. Cela me permettra de comparer l'intensité avec laquelle le sujet se déconnecte de son corps qui devient dès lors une véritable frontière sensible.

05/24: 1330 grp 1

Erin Hurley, U of British Columbia

Bodily Disciplines: Dance-Theatre

This paper will consider the position and function of the dancing body in contemporary Québécois dance-theatre (e.g., *La La La Human Steps*, *Carbone 14*, *O Vertigo*). I will query how the body is disciplined in order to create meaning through physical training (i.e., taking dance classes, rehearsing for performance) and through the cognate discourses of dance studies and theatre studies (body as instrument of expression, body as machine, etc.). How, then, is the body disciplined? or how does it reconcile its disciplines in the hybrid form of dance-theatre? How does the dance-theatre body facilitate its own reading? From whence do its gestures generate meaning? How might it function as a site for inter-generic exchange?

05/24: 1330 grp 1

Kate Jamin and Cameron Culham, Victoria

The New Fair Ground: Issues of Performing and Learning in Museum Theatre

This paper explores several aspects of interpretive theatre work being done in museums today. It traces back to some of the ancestors of the present form and briefly chronicles its development internationally over the last decade. The presenters attempt to identify, through use of a model, the unique demands made on theatre practitioners by this genre which require special attention that is unfamiliar to theatre artists operating in traditional theatre spaces. In addition to the physical and spatial differences, the approach to and the delivery of the art form is also modified in this "performance laboratory" setting in which the

actors become reflective practitioners, and the format and delivery are fixed yet ever-changing. A most important question addresses the porous and fragile nature of the contract between actor and audience member as regards suspension of disbelief in this milieu. Discipline, concentration and good improvisational strategies are needed to retain credibility of role and to engage the imagination of a reluctant believer. And while they welcome the positive impact of theatricality on the learning experience, museum programmers are concerned that historical accuracy and breadth of interpretation not be sacrificed to effect. The task of creating a theatrical event under such conditions, one that is enriching, challenging and of sound artistic merit, is not an easy one. Using an ongoing circus exhibit at the Royal British Columbia Museum as a model, these two presenters will discuss how some of these concerns can be addressed; it is their belief that further awareness of theatre's place in this new setting can increase the accessibility of this art form and create new audiences and new opportunities for theatre practitioners.
05/24: 1030 grp 2

Silvija Jestrovic

Playwright Between Two Languages

see Meerzon 05/25: 900

Leslie Katz

Sony Labou Tansi's Reckless Intellectual

Commentators regularly remark – as audiences cannot help but do -- on Sony Labou Tansi's trademark style of French: his use of hyperbole, his propensity for oxymoron, his genius for neologism. They credit him with: "*une reinvention tropicale du français*," with the creation of "*une langue tansienne*." This knack for wild, linguistic invention is key to Sony's avant garde performance of linguistic adultery, a performance which forces the French to redefine their identity as guardians of the national treasure (the French language) and to recognize themselves instead as cuckolds: "*la francophonie, c'est le courage qu'auront les Français de savoir que des hommes font l'amour avec leur langue*." Sony's pun implies not only the illicit enjoyment of someone else's language, but its delectation for the purposes of wooing, fornicating, regenerating. Sony's prototypic high-brow is an autodidact, disconnected from social reality by his wilful disregard for the rules regulating speech in Congo. By sheer declamation and delirious babble, Mallot Bayenda, the protagonist of Sony's play, *Je Soussigne Cardiaque*, ultimately condemns himself to death. But the almost pornographic speech-act that he recklessly performs – cannot *not* perform – in face of authority, simultaneously serves to propose a new African model for intellectual freedom and responsibility. My paper, while focussing on two plays, *Je Soussigne Cardiaque* and *Le Coup de Vieux*, will also consider the implications for receiving Sony's belligerent brand of *francophonie* in the West.
05/23: 1530, grp 2

Susan Knutson, Université Sainte-Anne

see Barton 05/23: 1330

Allana Lindgren, Victoria

Is There an Audience in the House? The Canada Council's Corporate Plan to Develop Audience Communities: A Preliminary View

In 1999 the Canada Council adopted a three-year Corporate Plan to facilitate the execution of its mandate and to communicate its agenda to both public and private sectors. In its Corporate Plan, the Canada Council identifies "dissemination and communication" as one of its main priorities. This presentation theorizes about the implications of the Canada Council's Corporate Plan as it relates specifically to audience development in Canadian theatre. Within this context, four areas of the Corporate Plan are examined: firstly, the Council's attempt to aid dissemination through marketing, which includes its "Outreach Program for New Audiences and Market Development Assistance" as well as its analysis of data provided by Statistics Canada; secondly, young audience development; thirdly, international promotion; and finally, arts advocacy as exemplified by the Council's effort to create "governmental audiences" for cultural issues through its "Parliamentary Advocacy Program." The Canada Council's strategies are put into a global context by the introduction of approaches to audience development in other countries. Framing this discussion are two fundamental questions: Should audience development be part of the Canada Council's mandate; and what are the advantages as well as the problems of the Council adopting the terminology and practices of the corporate sector?
05/25: 1045 grp 2

Debra McLauchlan, Brock University

A Plague on All Your Houses

Drawing from Paulo Freire's theoretical foundations and Augusto Boal's use of theatre as a catalyst for praxis, many drama practitioners are currently investigating the transformative power of role as an impetus for reflection on social and moral issues. In 1999, for example, Griffith University, Australia, inaugurated The Centre for Applied Theatre Research, with a mandate to generate, research, and interrogate aspects of theatre praxis in a variety of settings. This presentation demonstrates theatre praxis within the frame of Dorothy Heathcote's mantle of the expert approach. The substance of the presentation was first developed for undergraduate students of drama in education enrolled in their final university course. Students selected the course in order to build competence in devising and conducting lessons from a M-O-E perspective. However, in two three-hour sessions dealing with the topic of homelessness, what emerged more powerfully than the acquisition of teaching techniques was unanimous recognition of the complexity of issues related to the plight of homeless people. This presentation will guide participants through role-based activities derived from the students' experiences in the course. The culminating exercise invites reflection on society's attempts to deal with the problem of homelessness. The presentation is suitable for educators, actors, playwrights, and directors desiring to participate in a variety of dramatic techniques, rooted in a mantle of the expert approach, to explore a socially relevant theme.
05/26: 900 Workshop/Atelier #2

Yana Meerson, Dragana Varagic, Silvija Jestrovic
 Dramatizations of Double Life : Negotiating Dramaturgy and Identity through staging Contemporary East-European Drama in North America

This panel links practice and theory by examining directorial and dramaturgical solutions in staging plays from different cultural contexts as means of bridging the gap between identity and difference. The goal of the panel is to show how the meaning, genre and identity of the plays change when transferred into a different cultural milieu. Theatrical works have a double life when transferred into different culture - one indigenous to the context of the author; the other influenced by the context of the audience. And to do justice to these works is to seek dramaturgical means through which their two sides can co-exist. The theoretical phenomenon of theatrical *concretizations* will be discussed through the problems and issues the participants of this session experienced in their practice as theatre professionals and as immigrants working between two cultures and theatrical traditions.

Yana Meerzon, theatre critic, in her paper *To Be What You Are* will address the theoretical notion of artistic *concretization* in the processes of adaptation of East European drama for the Canadian stage and audience, using the motive of search for identity as a link.

Dragana Varagic, actress and director, in her paper *Crossing the Bridge* will discuss directorial solutions in regards to the dramatic text, space and audience in staging plays that are between different cultures. The phenomenon of shifting in genre and meaning in the process of this transfer will be particularly stressed.

Silvija Jestrovic, playwright, in the paper *Playwright between Two Languages* will renegotiate the premise that a writer exists in the language, taking into account her own position as a playwright who writes on two or rather between two languages. She will examine the questions of how different theatrical and political contexts influence a playwright's choices of theme, style and dramatic structure. 05/25: 900

Carole Miller, U of Victoria; **Juliana Saxton**, U of Victoria.
 Workshop: Drama and Theatre in Education: An application of the theory as it plays in practice

We are fortunate to be working in a province in which drama is a part of a Fine Arts curriculum, a curriculum that maintains the distinctive elements that comprise each art form. Although drama is mandated K to 7, presently the majority of elementary classroom teachers have had little or no experience in implementation of drama activities. They not only see drama as outside their fields of expertise but they view drama as outside their realm of capability. How then, with no formal implementation and/or limited training, can we expect teachers to become aware of the power of drama as a learning integrator, let alone as an art form? How, without any experience or discipline-based language can they access the literature or understand how to use the examples of practice? That is the dilemma our research is attempting to address. Teachers and pre-service teachers find the picture book an accessible and safe vehicle with which to begin using drama as classroom methodology. In this workshop, we have chosen to explore David Booth's,

The Dustbowl (Toronto: Kids Can Press, 1996) as an example of the research in action. Participants will have opportunities to engage with the themes of the story through a series of drama/theatre strategies and techniques that address the learning styles and diverse needs of young people. The model upon which this workshop is based provides teachers with the confidence to risk working with an entirely new methodology that, at the same time, subtly engenders comfort with arts pedagogy. 05/26: 900

See also Saxton

Drama in the classroom as a means of opening up the curriculum for young people 05/23:1045

Marlene Moser, Brock University
 Identity and Realism in *The Drawer Boy* and *The Farm Show*

The appeal of a recent Canadian hit, *The Drawer Boy* by Michael Healey, rests in no small part in the nostalgia that it evokes in its treatment of a play-making experience central to the articulation of a Canadian identity – *The Farm Show*, a collective creation of the early 1970s. *The Drawer Boy* revisits this time period and treats its audience to a story behind the making of the original play. In so doing, however, the play rewrites the story of *The Farm Show*, and displaces its overtly performative conventions with the conventions of realism. This paper will demonstrate, through textual analysis, video clips and accounts of performance, how the different structures and styles of the two plays encourage different readings of identity. Whereas the collective creation, *The Farm Show*, in its structure and performance style, mimics character, and recognizes the tension of actor/character, *The Drawer Boy* smooths over the actor/character division. This paper will demonstrate how realism operates ideologically in *The Drawer Boy*. Not only does the play itself use realist conventions, but it also reiterates these conventions, especially of reading and understanding character, and imposes them on its reading of *The Farm Show*. Although the need for coherence and truth in character is emphasized in *The Drawer Boy*, an anxiety in the maintenance of such an identity is belied in the course of the play. 05/26: 1045 grp 1

Glen Nichols, Université de Moncton
 see Barton 05/23: 1330

Larry O'Farrell, Queens University
 Canada's interaction with and contribution to the international drama education community
 see Saxton 05/23: 1045

Wole Olaiya
 Wole Soyinka: the Intellectual as a "Strong Breed"

In a largely illiterate post-colonial, and neo-colonial, Nigerian society, the salvation of the society from the greedy and corrupt leaders depends largely on the intellectuals, who act as the conscience of the society. The intellectual who is relevant to his society does not hide behind the "barrel" of his mighty but vulnerable pen and "keep silent in the face of tyranny", but must be at the forefront of the battle

for justice and social change. Soyinka's *The Strong Breed* dramatizes the concept of the career as a scapegoat sacrificed for the well being of his community in the Nigerian society. The real issue the play suggests is that leaders are born, and such leaders must be able to make difficult choices and be ready to deny themselves in their mission to redeem their society from the clutches of corrupt leaders. If as some critics have suggested Soyinka is querying himself whether, like Emma, he truly belongs to the "strong breed" at the time of writing this play, his involvement in the struggles for the emancipation of the Nigerian society from injustice in the various phases of her "decadence" since independence, the difficult choices he has made, and the prices he has paid has shown him as a "strong breed".
05/23: 1530, grp 2

Patrick B. O'Neill, St. Mary's University
Leon Major's Years at Neptune Theatre, 1963-1968.

On 30 August 1962, the directors of the Neptune Theatre Foundation unanimously voted to make Neptune Theatre come alive on 1 July 1963. They had no production staff, no actors, no theatre building, no financial plan, no idea of the costs involved, and no idea of how much financial help the community would supply, but they were going to have a theatre. One year later, after sixty days of performances, Neptune Theatre had an accumulated operating loss of \$51,199, a working capital deficit of \$132,559, and Accounts Payable standing at \$88,709. Then things got worse.

How did this terrible state of affairs come about? How did Neptune survive despite all its problems? What role did the Canada Council play in the formative years of Neptune's existence? What led the Provincial Government and the City of Halifax in the "Sweet Spring of '66" to pay off the outstanding debt of \$275,000? Why then, by September 1966, were the Board Members told that Neptune was facing a possible deficit of \$88,000 for the year? In the summer of 1968 Leon Major, the theatre's first artistic director, left Halifax. During his time at Neptune, the theatre faced a myriad of difficulties, but somehow it survived. The proposed paper will attempt to define the numerous problems that beset Neptune during Major's tenure as artistic director, the effect these problems had upon those involved in the early days of the theatre, and how the problems were solved or not solved. 05/24: 1030 grp 1

Wes Pearce, U of Regina
Hamlet's Ghosts: Interdisciplinary Scholarship in a Petri Dish

Multi/Inter/Trans-disciplinary studies are key buzz-words in most universities these days. Multi/Inter/Trans-disciplinary studies are viewed by some as a way to teach students to introduce the world with a much wider focus than traditional 'discipline' based studies can possibly allow. Conversely, Multi/Inter/Trans-disciplinary studies are seen by others as a top-heavy way of getting faculties and departments to do even more with existing resources. For the past two years I have been part of a team of four professors who have developed and taught (as a pilot project) an interdisciplinary course entitled *Hamlet's Ghosts: Fine Arts and Ideas*. This course was envisioned as providing students with an introductory conceptual 'tool box'. The class would introduce them to a number of critical approaches (such as feminism/ marxism/ psychoanalysis) and then demonstrate

how these critical tools can be applied to further our understanding of the fine arts. Based on discussions with the other professors of the class, interviews with students and other forms of feedback, this paper will examine the development, implementation and teaching of this course, as well as attempt to analyze the results. Suffice to say, the initial response was as varied as the people who had a stake in this experimental course. This project was, upon reflection, a much bigger project than any of us had envisioned, the reaction to such a project at the departmental level has been reserved and the results and feedback from the students has been mixed.

05/24: 1030 grp 2

Don Perkins, U of Alberta
To Use the Actors Well: Workshop West's Play-making Ensemble

Aided by a \$68,000 Canada Works grant, the Workshop West Playmaking Ensemble in the Spring of 1985 brought together actors, researchers, musicians and writers to collaborate in new works, and to seek new directions in playmaking. Early production efforts included some rather standard looking collective creations, but behind the scenes, a variety of workshop modes aided in the development of several innovations, including the early drafts of scenes that evolved into Brad Fraser's *Unidentified Human Remains and the True Nature of Love*. After artistic director Gerry Potter took a sabbatical year in 1986-87, to investigate ensemble creative methods in Canada and abroad, he came back particularly impressed by the highly physical theatricality of the French company Theatre du Soleil. The second phase of the ensemble, then, worked with coaches like Linda Rubin, who schooled the company in techniques that allow actors to improvise both individually and chorically within a vocabulary of fluid structures. The result was two signature productions in the Fall of 1987, an adaptation of Henry Kreisel's *The Rich Man*, and an original script by Frank Moher, *Sliding for Home*, both memorable for outstanding, expressive stage imagery. Unfortunately, the ensemble proved too expensive to remain permanently in the W.W. tool chest. 05/25: 1045 grp 1

Richard Plant, Queen's University
The Mirror Model: Values in Post WW II English-Canadian Stock Theatre

For some time now, my attention has been captured by the resident stock companies which set up in English Canada immediately after World War II. These companies have received relatively little scholarly inquiry; instead, that has gone more often to the somewhat later theatres, such as the Stratford Festival. But the resident stock companies offer what I feel is a fascinating study. They provided work and training for hundreds of theatre people, including those in the peripheral areas of the emerging industry complex within which they existed; the theatres appear to have entertained thousands of audience members; they offered wages, and alas sometimes lost wages, for an incipient professional class of theatre workers. How did they do it? What did it mean? By looking at examples of these resident stock companies chosen chiefly from southern Ontario, I propose to examine a set of questions about their operational practices, and about the values inherent in those practices: in the choice of repertoire, the styles of production and their relationships with the surrounding community. Many of the

people who worked in and around these theatres are the same people who made Stratford and later professional theatre possible in English-Canada. The values of those later theatres seem in many ways -- but not entirely -- at odds with those of the stock companies. My goal is to provide a paper which helps build more of an understanding of the stock side of that comparison. 05/24: 1030 grp 1

John Poulsen, U of Lethbridge

The relationship of drama/theatre in schools to the development of the actor and other areas of theatre
see Saxton 05/23: 1045

Gregory J. Reid, Université de Sherbrooke

Mythologising a Conflict of Solitudes and the Erasure of the Left

The narration, melo-dramatization and mythologising of Canadian history as a linguistic and cultural conflict between the English and the French has been a significant factor in marginalising and erasing left-wing ideology and practice as a political force in Canada and Quebec. Pierre Falardeau's recent, much publicized (in Quebec) and high acclaimed (in Quebec) film, *15 février 1839*, epitomizes the claiming of a leftist agenda while over-riding and undermining this same agenda with a melodrama of conflicting solitudes. The content, production and reception of such works as Jacques Ferron's *Les Grands Soleils*, Rick Salutin and Theatre Passe Muraille's *1837: The Farmers' Revolt*, and Michel Brault's *Quand je serai parti, vous vivrez encore*, the CBC production of *Canada: A People's History*, George Ryga's *Captives of a Faceless Drummer*, Robin Mathews' *For Love Quebec*, Robert Lepage's *Noh*, Pierre Falardeau's *Octobre*, and David Fennario's *The Death of René Lévesque*, offer competing narratives of Canadian history and the beginnings of an answer to the conundrum of how the Canadian community can be imagined as a network of social policies, while the political movements which provoked these policies remain relatively absent from the foreground of the political landscape. 05/26: 1045 grp 2

Juliana Saxton (chair), U of Victoria

The multi-dimensional aspects of drama and theatre in education

Panelists:

Francine Chaine, Drama as an integrator of the arts.

Fred Hawksley, The relationship of theatre/drama education to the building of community partnerships.

Carole Miller, Drama in the classroom as a means of opening up the curriculum for young people.

Larry O'Farrell, Canada's interaction with and contribution to the international drama education community.

John Poulsen, The relationship of drama/theatre in schools to the development of the actor and other areas of theatre.

Whereas the discipline of theatre dates to the beginning of Western civilization and is one of its civilizing influences, the field of drama/theatre in education is relatively young, only recently finding its place in national curricula at the elementary and secondary levels. Early emphasis in drama education was on building a pedagogy of practice drawn mainly from an understanding of traditional Western theatre performance. Classroom practice later moved from a formalized product model to an experiential process model.

Subsequent writing reflected the interest and needs of teachers by offering compendia of dramatic activities. The validation of the work relied almost entirely on the research and theoretical constructs of child psychologists, behavioural theorists and language acquisition specialists - scholars whose understanding and interest in the arts was peripheral at best. Canada has long been regarded as a leader in the field by the international community but has received little recognition at home. The purpose of the panel is to inform the audience of the role of theatre and drama in education within the academy, to draw attention to the diversity of roles of such a subject within the theatre discipline and how it can enrich a traditional theatre arts program. The panelists represent a national picture of the state of the art of drama/theatre education in Canada. This panel will foreground the challenges to and possibilities for stronger liaison with our colleagues who teach in departments of theatre/drama. 05/23: 1045

Shelley Scott, U of Lethbridge

Women and Violence and a New Canadian Play

At the Edmonton meeting of the ACTR in May 2000, I presented a paper about women and violence which examined the treatment of the Paul Bernardo / Karla Homolka case in a novel by Lynn Crosbie (*Paul's Case*) and a play by the late Carol Bolt (*Famous*). In this new paper, I continue the exploration of violent women in Canadian plays by focusing on a new work by Vancouver playwright Joan MacLeod, called *The Shape of a Girl*. As with *Paul's Case* and *Famous*, the female writer attempts to gain insight into a real-life crime through creative writing, through the voice of a fictional female character who is involved in the event only in a peripheral way but is somehow deeply implicated in the violence. The paper explores this device as part of my larger theoretical investigation into the complicated feminist response to violent women. 05/26: 1045 grp 1

Paula Sperdakos, U of Toronto at Scarborough

Canadian Trouper: The Acting Career of Catherine Proctor

During the 19th and early 20th centuries, before Canada had developed its own indigenous theatrical tradition, a substantial number of Canadian-born or -raised performers enriched the theatres of the United States and England: most of these were women. One of these Canadian performers, whose work has not yet received the critical attention it deserves, is Ottawa-born Catherine Proctor (1879-1967): her acting credits add up to 70 years of theatre history. Typically, most of those credits were accumulated in the United States: on Broadway, in various stock and summer stock organizations, and in films, radio and television. Proctor did work occasionally in Canada as well, however: with the Vaughan Glaser Players, the John Holden Players, the New Play Society, CBC radio, and in such touring productions as the New York Theatre Guild's 1935 presentation of O'Neill's *Ah, Wilderness!*, in which she played opposite George M. Cohan at the Royal Alexandra Theatre in Toronto. The theatrical term that best sums up Catherine Proctor's career is also a badge of honour among theatre people: she was a trouper. In this paper, I propose to document Proctor's international career, not only to tell the story of her individual life in the theatre, but also to describe the general circumstances of the theatre of her time, from the trouper's point of view. 05/24: 1330 grp 2

Sam Stedman, U of Toronto

Reality and Illusion in DNA's *Phalanx*: The Instantiation of a Liminal Viewing Community

DNA Theatre's 1999 outdoor/environmental production entitled *Phalanx* constituted an inversion of Bert O. States' example of a pile of rubble in a museum. He asserts that the rubble becomes art in the viewing context of the museum. Conversely, *Phalanx* was partially stripped of its art-ness by its 'real' downtown Toronto context. Yet, its transformation was not so complete as the rubble.

There is little question that *Phalanx* created a field of illusion, if not by the specific nature of the performance, then by the expectation of performance in general. But the poly-directional gaze of the spectators consistently challenged this field of illusion. The audience's attention oscillated between the performers, other spectators, and those out-of-the-loop passers-by, either on foot or in automobiles, who were generally confused and intrigued by the spectacle. A peculiar self-consciousness became an integral part of viewing by the very act of simultaneously viewing and being viewed. This split attention situated the audience in a liminal space between the illusion of performance and the reality of being viewed and viewing others, heightened by the uncontrollable, 'real' venue that throbbed all around. This complex web of viewing problematized the typical ability of theatrical illusion to subsume incursions of reality (States uses the example of canine actors). *Phalanx* hovered somewhere between reality and illusion, each feeding off of the other. Both the nature of the illusion and the authority of viewing the performance were decentred, thus opening a site of potential critique. 05/25: 1045 grp 1

Melanie Stevenson, McMaster University
Re-staging Pauline Johnson (Tekahionwake)

One of Canada's first true stage stars was platform entertainer E. Pauline Johnson (1861-1913) from the Six Nations reserve near Brantford, Ontario. Johnson distinguished her variety act from that of other platform entertainers through the performance of a carefully constructed stage persona: Tekahionwake, the Mohawk poetess and princess. In recent years there has been a popular and critical resurgence of interest in Johnson. In addition to the publication of new scholarly analyses of her performances, artists have re-staged her life, image, and work in a variety of ways. Both Pauline Carey and the Theatre Passe Muraille collective have written biographical plays about Johnson. Sheila Johnston re-enacts her platform performances. The Canadian Opera Company commissioned, then cancelled, an opera about Johnson. And several Canadian composers have set Johnson's performance poems to music for use in choral concerts. This paper will examine such re-stagings in order to pose the following questions. What aspects of Johnson's stage persona and work fascinate people now? How do these re-stagings re-present her? Are the attitudes towards Johnson and First Nations peoples conveyed through these re-enactments really as different from the attitudes of her contemporary audiences as we might at first assume? Is the current resurgence of interest in Johnson a positive phenomenon, or is there a danger that she is being re-interpreted and commodified for non-Indigenous interests? Is Johnson seen as less threatening, more accessible, easier to appropriate for other people's agendas? 05/24: 1330 grp 2

Eve Therrien, New York University

Le corps sous le signe de la torture: une question de plaisir.

Depuis le début du vingtième siècle, le corps de l'acteur prend progressivement de l'importance. Les maîtres de la recherche théâtrale, comme Grotowsky ou Meyerhold, voient dans le corps un parfait instrument de communication entre l'acteur et le spectateur. Dans le cadre des *laboratoires Crête*, Stéphane Crête – le metteur en scène et comédien – propose une série de quatre expérimentations; chacune d'elles soumet des comédiens à un protocole différent: soit à une modification de l'état de conscience soit à la stimulation. Crête – dit le "docteur" Crête – stipule que "le comédien dont la conscience sera modifiée par la douleur aura un jeu enrichi". Ainsi, d'après Crête, le corps est perçu comme l'outil par excellence de la recherche théâtrale: c'est-à-dire que le corps, sous l'effet de la douleur physique, serait la source principale d'inspiration pour le jeu du comédien. Dans un premier temps, on examinera cette hypothèse d'après le premier protocole scientifique des laboratoires Crête. On analysera aussi la technique expérimentale avec laquelle les sujets-comédiens présentent leur propres expériences. Il va sans dire que ce genre de présentation tient autant du ludique que du sérieux. Car la présence corporelle du comédien est problématique; le corps réel de l'acteur et le corps fictif du personnage sont manifestement interchangeables. Dans un deuxième temps, on peut donc se demander si les affections administrées sont réelles? Est-ce tout simplement une représentation du corps torturé? Les prétentions scientifiques du spectacle rendent plus floues les limites qui séparent le théâtre du réel et le travail d'un acteur ...du sadisme du spectateur. 05/24: 1330 grp 1

Lea Usin, Université d'Ottawa

The History and Development of Ottawa's Odyssey Theatre

For almost twenty years Odyssey Theatre has successfully mounted a month-long run every summer in Ottawa's Strathcona Park. Under the continuing artistic leadership of founder Laurie Steven, Odyssey has staged works by playwrights such as Goldoni, Gozzi, and Moliere as well as developed adaptations and entirely original creations based on traditional stories, folklore, and mythology, resulting in productions such as *Turandot* and *The Czar's Daughter-in-Law was a Frog*. The company has always had a commitment to doing theatre based upon the *commedia dell'arte*. In the beginning it used *commedia* style to mount fairly simple, broadly satirical work such as *The Diplomat*, with its topical references to life in Ottawa. Over the years Odyssey experimented re-applying the techniques of physical theatre to plays which had been influenced by *commedia*, such as *Don Juan*, but which have not traditionally been assigned to the *commedia* repertory. A further departure occurred after Steven returned from a period of study with Mnouchkine and expanded the approach of the theatre to incorporate Asian theatre forms, especially those deriving from the Beijing Opera, while still retaining the original orientation to *commedia*. This influence was particularly evident in a spectacular production of *Turandot*. The refinement and experimentation in technique and form has gone hand-in-hand with a growing sophistication and complexity in the resonances of the works presented. Starting with a production of Gozzi's *Green Bird*, Odyssey's work has gained depth and layering

with an increasing exploration of the mythic and the archetypal, resulting in theatre which successfully combines spirituality and buffoonery.
05/23: 1530, grp 1

Dragana Varagic
Crossing the Bridge
see Meerzon 05/25: 900

IL N'EST JAMAIS TROP TARD POUR RENOUVELLER VOTRE ABONNEMENT!

La période d'abonnement à l'ACTR/ARTC est
du 1 janvier au 31 décembre

Abonnez-vous à l'ACTR/ARTC, et tenez-vous
au courant de la recherche théâtrale au Canada.

Ne manquez pas les avis de notre congrès, la
liste annuelle des membres, *Research in
Canada/Recherches théâtrales au Canada*, et
ce *Newsletter/Bulletin de liaison* biannuel

Si vous avez des questions concernant votre
abonnement, adressez-vous à:

John Poulsen,
Coordinateur des abonnements
c/o Dept of Drama
University of Lethbridge
4401 University Drive
Lethbridge, Alberta T1K 3M4
B# (403) 329-2463
Courriel: john.poulsen@uleth.ca

Committee & Rep Reports / Rapports des comités et des représentants

TREASURER'S REPORT/RAPPORT DE LA TRÉSORIER

Statement of Revenue and Expenditures - Operating
Déclaration des Revenus et des Dépenses - Opérations

1/1/00 - 12/31/00

Income / Revenu	
Grants/Subventions:	
HSSFC/FCSHS	402.76
SSHRC/CRSH	<u>3,810.00</u>
Total	4,212.76
Interest/Intérêts	481.63
Membership/Cotisations	8,659.18
Misc./Autre	<u>4,269.88</u>
Total	17,623.45
Expenses / Dépenses	
Administration / Bureau:	
Office Supplies/Papeterie	230.05
Photocopying/ Photocopies	<u>18.03</u>
Total	248.08
BankCharges/Frais bancaires	<u>4.75</u>
Total	4.75
Dues/Abonnements:	
CCA/	69.55
HSSFC/FCSHS	<u>800.00</u>
Total	869.55
Miscellany/Autres	4,477.29
Newsletter/Bulletin	1,100.00
Translation/Traduction	30.00
Travel/Voyage	<u>3,810.96</u>
Total	10,540.63
Total Income/Expenses	<u>7,082.82</u>
Excès des res revenus sur déboursments	

Brian Parkinson, Treasurer/Trésorier

Association News & Notices / Informations de l'Association

Call for Papers

An International Graduate Student Conference

9-10 November 2001

The Graduate Centre for Study of Drama at the University of Toronto

“Performative Resurrections: Death, Rebirth, and the Trope of the Risen”

Plenary Speakers: **Drs. Linda and Michael Hutcheon**

We invite papers which investigate themes of death and rebirth in drama and performance from scholars in a wide range of disciplines. Presentations might address this topic through the lens of contemporary critical theory, staging practice, dramaturgical approaches, theatre history(ies), genre, or various performance traditions (ritual and religious drama, folklore, opera, dance, etc.). Topics might include, but are not restricted to, the tragic ghost tradition, “faking” death on stage, specters of disease, holocaust narratives, apocalypse narratives and representations of the afterlife.

One-page abstracts (approximately 500 words) are due by 30 April 2001. Abstracts must include the applicant's name, address, telephone number and email address as well as academic affiliation. Papers will be limited to presentations of twenty minutes maximum. Please include a request for any required audio-visual equipment with your submission.

Send abstracts to:

Kim Solga and Jenn Stephenson

Graduate Centre for Study of Drama

University of Toronto

214 College Avenue, 3rd floor

Toronto, Ontario

Canada M5T 2Z9.

ksolga@chass.utoronto.ca

Purposefully designed to be interdisciplinary, this conference will also be interactive, incorporating scene presentations of conference-paper length side-by-side with more conventionally academic work. A separate call for performance presentations will be issued once the paper call has closed.

Atlantic Canada Theatre Site update:

<http://www.lib.unb.ca/Texts/Theatre/>

In the past months, **ACTS** has been updated in a number of its parts. **The Bibliography's** electronic database has just been updated to be current with the information coming out in this Newsletter, thanks to John Ball who toils incessantly throughout the winter in the sunny climes of Mexico. **The Texts** section now includes more of the New Brunswick newspaper material collected by Mary Smith; we are working on a **Voaden** site of published and unpublished scripts, critical writings, and essays on his work -- which should be up in the first half of this year. **The Playbills** section's database is now up and running with images and an electronic search engine of the 19th century playbills in the UNB and the NB Archives;

we are presently having the **Harvard Theatre Collection** holdings of 19th century maritime playbills scanned for inclusion on the site this summer. **Theatre Research in Canada** is up to date on line, for subscribers. About the only area of the site not busy these days is the performance calendar section; we have up and running all the research we have.

I would appreciate any suggestions, leads, etc for material for this site:

Edward Mullaly, retmullaly@unb.ca
English Department, UNB

La Bourse Heather McCallum The Heather McCallum Scholarship 2001

This scholarship was established in 1987 in honour of the former director of the Theatre Department at the Toronto Municipal Reference Library. Every year a maximum bursary of \$1000 is made available by competition to theatre specialists, both established and new. Preference is given to theatre research, but projects touching on dance, opera, cinema, television or scenography are also eligible. The scholarship is aimed towards projects not usually fundable under other subsidy schemes. For example, the committee will refuse a request for doctoral research money, but will welcome a well-defined project including subsidy for travel to theatre sites, for consulting special collections, for purchase or access to film or video materials.

Candidates are asked to submit the following:

- a) a letter (1 or 2 pages) describing the project for which assistance is required;
- b) a detailed breakdown of costs;
- c) information concerning applications to other granting agencies;
- d) an up-to-date curriculum vitae;
- d) the names of two persons who have been asked to send letters of reference directly to the Secretary of the Committee. Letters should comment on the project, on the candidate's scholarship record and potential.

This year's deadline for applications for the 2001 Heather McCallum Scholarship is 27 April 2001. Applications should be sent to:

Reid Gilbert, Secretary/secrétaire
Heather McCallum Scholarship Fund Committee
Dept of English, Capilano College
2055 Purcell Way
North Vancouver, BC
Canada V7J 3H5

Email/courriel: rgilbert@capcollege.bc.ca

For more complete information concerning Terms of Reference, Selection Criteria and Application Procedures, please refer to the **ACTR/ARTC** website: <http://www.umoncton.ca/facarts/anglais/actr/artc.htm>

PS. If you'd like to contribute to the McCallum Fund, your tax deductible contribution will be welcomed warmly by our treasurer, Brian C. Parkinson, Division of Theatre & Dramatic Arts, University of Lethbridge, Lethbridge, AB T1K 3M4 <parkinson@uleth.ca>

La Bourse Heather McCallum fut établie en 1987 pour honorer l'ancienne directrice du Département de théâtre de la Bibliothèque de Référence de la Communauté urbaine de Toronto. Cette bourse annuelle, d'un montant maximum de 1000 \$, est à la disposition des spécialistes du théâtre, non seulement ceux qui sont établis, mais aussi les débutants. Tout en restant ouverte à chaque champ d'activité artistique comme la danse, l'opéra, le cinéma, la télévision et la scénographie, la bourse accorde la préférence aux études qui sont particulièrement liées à la recherche théâtrale. Elle est orientée vers des projets qui ne rencontrent pas les conditions requises pour obtenir d'autres subventions. Par exemple, le comité refusera une demande de subvention pour des frais de recherche doctorale, mais accueillera des projets bien définis, liés au domaine de la recherche, tels: la subvention de déplacement pour visiter les sites de théâtres, pour consulter une collection spéciale d'ouvrages, pour l'achat ou le transfert de matériel filmé ou sur videocassette, ou pour l'archivage.

Les candidats doivent soumettre:

- a) une lettre d'une ou deux pages décrivant le projet et sa contribution à la discipline
- b) un bilan détaillé des dépenses
- c) l'information sur autres demandes faites aux autres sources de subvention
- d) un curriculum vitae récent
- e) le nom des deux personnes qui fourniront des références écrites directement au secrétaire du comité. Les lettres doivent porter sur le projet, sur le dossier scolaire du candidat ou de la candidate, et sur son potentiel.

La date limite d'acceptation des demandes pour la bourse de 2001 est le 27 avril 2001. Pour soumettre une demande, on doit s'adresser à:

Pour plus de renseignements sur les critères de la Bourse Heather McCallum, vous pouvez consulter le site web de **l'ACTR/ARTC** : <http://www.umoncton.ca/facarts/anglais/actr/artc.htm>

La Bourse Heather McCallum est aussi une fondation charitable sujette aux dégrèvements d'impôts. Le public est invité à faire un don à l'ordre du "ACTR-Heather McCallum Scholarship Fund" et de l'envoyer à: Brian C. Parkinson, Division of Theatre & Dramatic Arts, University of Lethbridge, Lethbridge, AB T1K 3M4 <parkinson@uleth.ca>

"Staging the Pacific Province 2,"

a conference on BC Theatre being held on the UBC campus.

Three exciting days of papers, panels and performances are planned, including a staged reading of Earle Birney's *The Damnation of Vancouver* to commemorate the 50th anniversary of the Freddy Wood Theatre, as well as appearances by John Gray, Dennis

Foon, Margo Kane, John Juliani, Marie Clements, Colin Thomas and others, and the launch of Jim Hoffman's new anthology of BC plays.

For further information check out the website at

www.ucfv.bc.ca/theatre/bctheatre_conf/bcconf-main.htm

Jerry Wasserman

Society of Dance History Scholars

The Society of Dance History Scholars is launching a new endowment fund to provide travel assistance to young scholars. Entitled the Travel Assistance Fund, the purpose of the fund is to help underwrite the travel expenses of scholars at the early stages of their career. With a goal of \$10,000 the newly established fund will at least partly offset the diminishing travel monies available to scholars at the outset of their careers while demonstrating the Society's continued support for new scholarship.

We appeal to your generosity. A contribution to the Travel assistance Fund will make it possible for greater numbers of emerging scholars to attend Society conferences and establish themselves in the field of dance scholarship.

Cheques should be made out to the Society of Dance History Scholars and sent to the Society's new Treasurer, Cathy Black, at 291 RBN, Box 22001, Department of Dance, Brigham Young University, Provo, Utah 84602. The name of the fund should be written on the memo line. Questions may be addressed to...

Lynn Garafola, Chair, Fundraising committee
212-666-3350

or

Linda J. Tomko, Pres., Society of Dance History Scholars
909-787-5424

FIRT/IFTR

While there is no official representation from ACTR to IFTR, we have an organization membership, which allows for 3 fee waivers at the FIRT/IFTR conference. There are no other official representative responsibilities or benefits.

Bien qu'il n'y ait pas de représentation officielle au sein de la FIRT, notre cotisation institutionnelle permet trois membres d'assister au congrès de la FIRT sans frais d'inscription. Il n'y a pas d'autres responsabilités ou d'avantages.

Bibliography Up-Date / Mise-à-jour de la bibliographie 2001

John Ball

The material listed here is available on-line, together with previous annual updates at the ACTS website:
www.lib.unb.ca/Texts/Theatre/

Vous pouvez consulter les documents ci-dessus, ainsi que les mises à jour précédentes sur le site Internet
ACTS: www.lib.unb.ca/Texts/Theatre/

1. *Theatre memoirs - on the occasion of the Canadian Theatre Conference, Saskatoon, Saskatchewan, May 21-28 1998*. Toronto: Playwrights Union of Canada, 1998. 91 p. illus.
2. Adam, Marie. "Ecrire une radiofiction." *Jeu* 93 (déc. 1999): 165-167. illus.
3. Agiman, Denise. "La pertinence de l'herméneutique au théâtre: réflexions sur l'herméneutique théâtrale, à travers une analyse critique du livre 'Understanding Theatre: Performance Analysis in Theory and Practice' de Willmar Sauter et Jacqueline Martin." *TRIC* 20 (Fall 1999): 245-258.
4. Astwood, Laura. "The Private becoming public." *CTR* 104 (Fall 2000): 29-32. illus. Alessandra di Castri
5. Barnstaple, Rebecca. "Open the house." *CTR* 103 (Summer 2000): 14-23. illus.
6. Bateman, David. "'The Devil and Joseph Scriven' by Shane Peacock; 'Fair Play' by the Fourth Line Collective." *CTR* 103 (Summer 2000): 86-87. illus. Fourth Line Theatre, Millbrook, Ontario Robert Winslow
7. Beaubien, Jeanine Charbonneau. *La Poudrière réincarnée. 25 ans de théâtre international à Montréal*. Montréal: Editions du Méridien, 1999. 204 p. illus.
8. Beauchamp, Hélène. "Francophonie canadienne en Outaouais: les 15 jours de la dramaturgie des régions." *Jeu* 93 (déc. 1999): 111-117. illus. Centre national des arts L'association des théâtres francophones du Canada
9. Beauchamp, Hélène, and Ric Knowles. "Theatre and translation." *CTR* 102 (Spring 2000): 3-4.
10. Beauchamp, Hélène, and Ric Knowles. "A servant of two masters: an interview with Linda Gaboriau." *CTR* 102 (Spring 2000): 41-47. illus.
11. Beauchamp, Hélène. "Les 15 jours de la dramaturgie des régions 1999." *CTR* 102 (Spring 2000): 80-82. illus. Presented by the Théâtre français of the National Arts Centre and the Association des théâtres francophones du Canada
12. Beddows, Joël. "Translations and adaptations in Francophone Canada." *CTR* 102 (Spring 2000): 11-14. illus.
13. Belzil, Patricia. "Un dimanche en banlieue." *Jeu* 95 (juin 2000): 14-16. illus. Serge Boucher Théâtre d'Aujourd'hui
14. Belzil, Patricia. "Beckett postindustriel." *Jeu* 95 (juin 2000): 56-57. illus. Samuel Beckett L'Infini-Théâtre
15. Belzil, Patricia. "Graffiti dans la ville." *Jeu* 95 (juin 2000): 98-100. illus. Jean-Pierre Ronfard
16. Belzil, Patricia. "Par le trou de la serrure." *Jeu* 94 (mars 2000): 100-107. illus.
17. Belzil, Patricia. "L'âge de raison." *Jeu* 96 (sept. 2000): 22-28. illus. Maison Théâtre
18. Bénard, Johanne. "Radiofictions: Le regard sur la mort (de Lou)." *Jeu* 93 (déc. 1999): 163-164. illus. 'Le regard delphique sur l'heure de Lou' de Marie Adam
19. Bordeleau, Francine. "Ecrire le théâtre aujourd'hui." *Lettres québécoises* 97 (printemps 2000): 18-21.
20. Brault, Marie-Andrée. "L'infime et l'immense." *Jeu* 93 (déc. 1999): 98-100. illus. Festival de théâtre des Amériques
21. Brault, Marie-Andrée. "Au bout de soi, au bout du monde." *Jeu* 95 (juin 2000): 11-13. illus. Eric Jean Persona Théâtre Théâtre Denise-Pelletier
22. Brault, Marie-Andrée. "NTE: une exploration qui passe par 'Les Mots'." *Jeu* 95 (juin 2000): 81-85. illus. Jean-Pierre Ronfard Nouveau Théâtre Expérimental
23. Brault, Marie-Andrée. "Le last call d'un tavernier." *Jeu* 94 (mars 2000): 28-30. illus. Louis Champagne Taverne Fullum
24. Brault, Marie-Andrée. "Charme vieillot." *Jeu* 94 (mars 2000): 34-36. illus. Yvan Bienvenue Théâtre Urbi et Orbi
25. Brault, Marie-Andrée. "Marche funèbre." *Jeu* 96 (sept. 2000): 19-21. illus. 'Croisades' Michel Azama
26. Brown, Rebecca. "A Ghost Group manifesto." *CTR* 103 (Summer 2000): 5-7. illus.
27. Burgess, David. "Intensive summer: the spirit of One Yellow Rabbit multiplies." *CTR* 101 (Winter 2000): 89-92. illus.
28. Burgoyne, Lynda. "Lili dans la nuit du conte." *Jeu* 95 (juin 2000): 111-115. illus.
29. Byczynski, Julie. "'A word in foreign language': on not translating in the theatre." *CTR* 102 (Spring 2000): 33-37. illus.

30. Canino, Frank. "Seven drafts... five years... and other useless data." *CTR* 104 (Fall 2000): 33-37. illus.
31. Ceolin, Mark. "Funding agencies for Italian Canadian theatre projects." *CTR* 104 (Fall 2000): 42-44. illus.
32. Choinière, Olivier. "De l'engagement au double refus." *Jeu* 94 (mars 2000): 66-71. illus.
33. Chung, Kathy K. Y. "'A different kind of the same thing': narrative, experiential knowledge, and subjectivity in Susan Glaspell's 'Trifles' and Sharon Pollock's 'Blood Relations'." *TRIC* 20 (Fall 1999): 159-180.
34. Colbert, François, and JoAnne Labrecque. "On va au théâtre? Le processus de décision des ménages pour l'achat de billets." *Jeu* 96 (sept. 2000): 110-115. illus.
35. Costaz, Gilles. "France: un engagement très relatif." *Jeu* 94 (mars 2000): 88-92. illus.
36. David, Gilbert. "Mises en scène contemporaines et 'complexe du verger': une relecture de 'La Cerisaie'." *Jeu* 96 (sept. 2000): 89-92. illus. Anton Tchekhov
37. Derksen, Céleste. "BC oddities: interpellation and/in Joan MacLeod's 'The Hope Slide'." *CTR* 101 (Winter 2000): 49-52.
38. Desmeules, Georges, and Christiane Lahaie. *Les Personnages du théâtre québécois*. Québec: Éditions l'Instant Même, 2000. 134 p.
39. Diamond, David. "The 'Squeegee' report." *CTR* 103 (Summer 2000): 60-69. illus. Headlines Theatre, Vancouver
40. DiCenzo, Maria. "Performing ethnicity: Italian Canadian theatre." *CTR* 104 (Fall 2000): 3-6.
41. DiCenzo, Maria, Alan Filewod, Ric Knowles, Harry Lane, and Ann Wilson. "Cultural tourism at Shaw and Stratford: The Shaw Festival and Stratford Festival 1999." *CTR* 102 (Spring 2000): 85-88. illus.
42. Drennan, Barbara. "WHoS: a night at the pen (Barbara Drennan in conversation with Lois Phillips)." *CTR* 101 (Winter 2000): 44-48. illus.
43. Druick, Don. "The tender translations of Tadoussac." *CTR* 102 (Spring 2000): 38-40. illus.
44. Duchesne, Scott. "Mike is the message: performing the common sense revolution." *TRIC* 20 (Spring 1999): 52-68.
45. Ellis, Jim. "Opera for cyborgs: 'Allegro molto con brio king kong'." *CTR* 101 (Winter 2000): 93-95. illus.
46. Febvre, Michèle. "Corps d'espoir." *Jeu* 95 (juin 2000): 134-138. illus.
47. Féral, Josette. "Qu'est la performance devenue?" *Jeu* 94 (mars 2000): 157-164. illus. Festival Art Action Actuel
48. Filewod, Alan, and Sarah Martyn. "Zine theatre." *CTR* 103 (Summer 2000): 3-4.
49. Foreman, Kathleen, and John Poulsen. "Transforming traditions: *Commedia dell'Arte* and masQuirx (contemporary mask performance)." *CTR* 104 (Fall 2000): 93-97. illus.
50. Forst, Graham. "'When my cue comes, call me': Christopher Gaze - Vancouver's bard on the beach." *CTR* 101 (Winter 2000): 53-55. illus.
51. Foster, Charles. *Stardust and shadows: Canadians in early Hollywood*. Hamilton, ON: Dundurn Press, 2000. 408 p. illus.
52. Fracassa, Rosa. "A selected chronology of Italian Canadian theatre in Toronto from 1950 to the present." *CTR* 104 (Fall 2000): 45-47.
53. Gaspari, Anna. "'The Cabot Voyages' (I viaggi di Caboto) by Mark Ceolin." *CTR* 104 (Fall 2000): 99-101. illus. University of Toronto Italian Club, Campiello Players
54. Gilbert, Sky. "Steal well: racial and ethnic diversity in the club queen world." *CTR* 103 (Summer 2000): 28-31. illus.
55. Gilbert, Reid. "Staging the Pacific Province." *CTR* 101 (Winter 2000): 3-6. illus.
56. Godin, Diane. "Purété du rêve." *Jeu* 93 (déc. 1999): 27-28. illus.
57. Godin, Diane. "Jeu." *Jeu* 93 (déc. 1999): 168-170. illus. 'Les mains bleues' de Larry Tremblay
58. Godin, Jean Cléo. "Des cochons et des hommes." *Jeu* 95 (juin 2000): 17-18. illus. Michel Marc Bouchard Compagnie Jean-Duceppe
59. Godin, Jean Cléo. "Les engagés de la petite scène." *Jeu* 94 (mars 2000): 58-65. illus.
60. Godin, Diane. "La guerre et nous: tragédies récentes." *Jeu* 94 (mars 2000): 92-99. illus.
61. Godin, Diane. "La tentation 'autobioscénique'." *Jeu* 96 (sept. 2000): 29-35. illus. 'Rêves' de Wajdi Mouawad; 'Les sept jours de Simon Labrosse' de Carole Fréchette
62. Godin, Jean Cléo. "Adaptation/Adoption." *Jeu* 96 (sept. 2000): 148-153. illus.
63. Godin, Diane. "Profession: passeur de trésors - Christian Vézina." *Jeu* 96 (sept. 2000): 178-180. illus.
64. Goulet, Marcel. "'L'Odyssée': de l'art de 'couronner' les chefs-d'oeuvre." *Jeu* 96 (sept. 2000): 117-129. illus.
65. Grace, Sherrill. "Staging 'North' in BC: two Cariboo gold rush plays." *CTR* 101 (Winter 2000): 19-24. illus.
66. Graham, Catherine. "Laughing blues: Charly Chiarelli's 'Cu'Fu?'" *CTR* 104 (Fall 2000): 7-10. illus.
67. Hellot, Marie-Christiane. "Un jeune nommé Corneille." *Jeu* 95 (juin 2000): 36-40. illus. Pierre Corneille Théâtre Denise-Pelletier

68. Hellot, Marie-Christiane. "Oratorio à la morgue." *Jeu* 94 (mars 2000): 20-24. illus. Normand Chaurette Théâtre du Nouveau Monde
69. Hellot, Marie-Christiane. "Pour célébrer la fin du jour." *Jeu* 96 (sept. 2000): 56-60. illus. 'Les Chaises' Eugène Ionesco Théâtre du Rideau Vert
70. Hellot, Marie-Christiane. "Un voyage nommé Ulysse." *Jeu* 96 (sept. 2000): 130-138. illus. 'L'Odyssée' adaptation de Dominic Champagne et Alexis Martin
71. Houston, Andrew. "'Nights in this City': Mapping the sublime in Lloydminster ... by bus, by night." *CTR* 103 (Summer 2000): 38-41. illus. Tim Etchells
72. Hundert, Debra. *Paths of learning through "The Forest of Dreams": senior secondary students and theatre for young audiences*. Toronto: Ph. D. University of Toronto, 1996. xi, 399 p.
73. Hundert, Debra. "Productive idiosyncrasy in a culture of collaborative learning." *Stage of the Art* 9, no. 1 (1996): 18-21.
74. Hundert, Debra. "Collaborating on drama and the curriculum: a site-based peer-mediated teacher-in-service program." *Research in Drama Education* 1, no. 2 (1996): 201-219.
75. Hundert, Debra. "Teacher perceptions of value and status of drama in education." *Youth Theatre Journal* 10 (1996): 25-35.
76. Hundert, Debra. "An experience in process." *Teaching Education* 8, no. 1 (1997): 13.
77. Jestrovic, Silvija. "Theatricalizing politics/ politicizing theatre." *CTR* 103 (Summer 2000): 42-46. illus.
78. Johnson, Stephen. "Making it easy to believe: a tourist goes to the Psychic Fair." *CTR* 103 (Summer 2000): 32-37. illus.
79. Johnston, Sheila M. F. *Buckskin and broadcloth: a celebration of E. Pauline Johnson - Tekahionwake 1861-1913*. Toronto: Natural Heritage Books, 1997. 254 p. illus.
80. Johnston, Denis, and Jean German, eds. *Shaw Festival Production Record 1962-1999*. 3rd. ed. Oakville, Niagara-on-the-Lake: Mosaic Press, Academy of the Shaw Festival, 2000. xii, 275 p. illus.
81. Kirkley, Richard Bruce. "Caravan Farm Theatre: orchestrated anarchy and creative process." *CTR* 101 (Winter 2000): 35-39. illus.
82. Klein, Jeanne. "Translating metaphors from Québec to Kansas." *CTR* 102 (Spring 2000): 15-19. illus.
83. Knowles, Ric. "Urban dreams, native rites and rural pleasures: Festival de Théâtre des Amériques 1999." *CTR* 102 (Spring 2000): 72-80. illus.
84. Knowles, Ric. "The Edinburgh Festival and Fringe: lessons for Canada?" *CTR* 102 (Spring 2000): 88-96. illus.
85. Kürtösi, Katalin. "'Les Belles-Soeurs' en Hongrie. (tr. de l'anglais par Michel Vaïs)." *Jeu* 94 (mars 2000): 169-173. illus. Michel Tremblay
86. Ladouceur, Louise. "Rendez-vous avec la dramaturgie récente." *Jeu* 93 (déc. 1999): 29-31. illus.
87. Ladouceur, Louise. "Des tableaux d'une rare intensité." *Jeu* 94 (mars 2000): 55-56. illus. Daniel Danis Théâtre Blanc
88. Lane, Richard J. "Passing the Province, or, the tyrannical prehension: theoretical readings of BC theatre." *CTR* 101 (Winter 2000): 7-10.
89. Lavoie, Bernard. "Theatre and translation in Montreal: respecting the playwright, challenging the audience." *CTR* 102 (Spring 2000): 5-10. illus.
90. Lazaridès, Alexandre. "Tant qu'il y aura des thérapeutes." *Jeu* 95 (juin 2000): 22-25. illus. Suzie Bastien Théâtre de Quat'Sous
91. Lazaridès, Alexandre. "Trois lieux pour la parole." *Jeu* 95 (juin 2000): 74-80. illus. Jean-Pierre Ronfard Nouveau Théâtre Expérimental
92. Lazaridès, Alexandre. "Le conte: il était un voix ..." *Jeu* 95 (juin 2000): 108-110. illus.
93. Lazaridès, Alexandre. "Le conte dans tous ses états." *Jeu* 95 (juin 2000): 116-119.
94. Lazaridès, Alexandre. "Le théâtre et Einstein." *Jeu* 95 (juin 2000): 183-186. illus.
95. Lazaridès, Alexandre. "Rituel pour deux reines." *Jeu* 94 (mars 2000): 51-54. illus. Théâtre du Nouveau Monde
96. Lazaridès, Alexandre. "Poèmes visuels pour petits et grands." *Jeu* 94 (mars 2000): 151-153. illus. Théâtre Sans Fil
97. Lazaridès, Alexandre. "Le septième voile de Salomé." *Jeu* 94 (mars 2000): 189-192. illus.
98. Lazaridès, Alexandre. "Questions dérangeantes, réponses introuvables." *Jeu* 96 (sept. 2000): 40-43. illus. 'Reading Hebron' de Jason Sherman
99. Lazaridès, Alexandre. "Une soirée de bonheur." *Jeu* 96 (sept. 2000): 47-50. illus. 'Grace et Gloria' de Thomas Ziegler
100. Lazaridès, Alexandre. "'Electre': la tragédie grecque à l'épreuve du féminisme." *Jeu* 96 (sept. 2000): 64-69. illus. Espace Go
101. Lazaridès, Alexandre. "Brecht, maintenant." *Jeu* 96 (sept. 2000): 81-85. illus. 'Maître Puntilla et son valet Matti' Théâtre du Rideau Vert
102. Lazaridès, Alexandre. "Dostoïevski revisité." *Jeu* 96 (sept. 2000): 139-147. illus. Absoiuthéâtre
103. Leroux, Elizabeth. "Un exercice de mouvement." *Jeu* 94 (mars 2000): 46-49. illus. Groupe Audubon

104. Levy, Shimon. *Here, there and everywhere, space in Canadian and Israeli drama*. Brighton, UK: Sussex Academic Press, 1996. x, 133 p.
105. Lévesque, Robert. *Un siècle en pièces*. Montréal: Boréal, 2000. 162 p. illus.
106. Lévesque, Solange. "Hommage à Jean-Louis Millette (1935-1999)." *Jeu* 93 (déc. 1999): 12-14. illus.
107. Lévesque, Solange. "Histoire de vie et vin chaud." *Jeu* 93 (déc. 1999): 91-93. illus. Festival de théâtre des Amériques
108. Lévesque, Solange. "Branchés sur la ville." *Jeu* 93 (déc. 1999): 101-103. illus. Festival de théâtre des Amériques
109. Lévesque, Solange. "La matière première de l'univers-Sol." *Jeu* 95 (juin 2000): 101-102. illus. Marc Favreau
110. Lévesque, Solange. "Femmes et pouvoir: entretien avec Dacia Maraini." *Jeu* 95 (juin 2000): 164-168. illus.
111. Lévesque, Solange. "Une scène en douze services." *Jeu* 94 (mars 2000): 12-19. illus. Groupe Momentum
112. Lévesque, Solange. "Alouettes en colère." *Jeu* 94 (mars 2000): 108-111. illus.
113. Lévesque, Solange. "Germaine Lauzon au pays de Fellini." *Jeu* 94 (mars 2000): 166-168. illus. Michel Tremblay
114. Lévesque, Solange. "Savoir regarder, savoir écouter: entretien avec Annick Bergeron." *Jeu* 96 (sept. 2000): 181-190. illus. Cégep Lionel-Groulx
115. Lindsay, John C. *Royal Alexandra: the finest theatre on the continent; the Old Vic: the most famous theatre in the world*. Erin, Ont.: Boston Mills Press, 1986. 27,37 P. illus.
116. Lindsay, John C. *Palaces of the night: Canada's grand theatres*. Toronto: Lynx Images, 1999. 228 p. illus.
117. Little, Edward. "Cultural democracy in the Enderby and District Community Play." *CTR* 101 (Winter 2000): 56-58. illus.
118. Lynde, Denyse. "Wonderbolt!" *CTR* 102 (Spring 2000): 69-71. illus. Wonderbolt Circus Show Newfoundland
119. MacKay, Ellen. "Auditioning for the role of a lifetime: performing self translation at the American Immigration and Naturalization Service." *CTR* 102 (Spring 2000): 20-24. illus.
120. Mann, Laurin. "'Stanislavski' in Toronto." *TRIC* 20 (Fall 1999): 207-226.
121. Martin, Alexis. "Normand Chaurette: de la musique avant toute chose." *Jeu* 95 (juin 2000): 97.
122. Massoutre, Guylaine. "Ecrire la peur: le théâtre musical de Joël da Silva." *Jeu* 93 (déc. 1999): 18-23. illus.
123. Massoutre, Guylaine. "Respirations/inspirations: l'hiver 1999 en danse." *Jeu* 93 (déc. 1999): 141-156. illus.
124. Massoutre, Guylaine. "Cultures, ethnologie et formes: l'automne 1999 en danse." *Jeu* 95 (juin 2000): 120-133. illus.
125. Massoutre, Guylaine. "Un vol de grues à manière japonaise." *Jeu* 94 (mars 2000): 37-38. illus. Anne-Marie Théroux Carbone 14
126. Massoutre, Guylaine. "Ce n'était pas un hologramme!" *Jeu* 94 (mars 2000): 147-150. illus. Georges Molnar François Girard
127. Massoutre, Guylaine. "Comme la lumière qui tombe sur la lumière: un printemps italien en couleurs." *Jeu* 96 (sept. 2000): 51-54. illus. Maison Théâtre
128. Massoutre, Guylaine. "Le langage de l'altérité." *Jeu* 96 (sept. 2000): 173-176. illus.
129. Massoutre, Guylaine. "La répétitrice: portrait d'un métier avec Ginelle Gagnon." *Jeu* 96 (sept. 2000): 192-197. illus.
130. Maufort, Marc. "Redrawing the boundaries of poetic realism in Margaret Hollingsworth's drama." *CTR* 101 (Winter 2000): 40-43. illus.
131. May, Beverly. "Participatory theatre: the experiential construct of house and techno music events." *CTR* 103 (Summer 2000): 8-13. illus.
132. Mercier, Andrée, and Esther Pelletier. *L'Adaptation dans tous ses états, Les Cahiers du CRELIQ*. Québec: Éditions Nota Bene, 1999. illus.
133. Mercier, Martin. "Les pièges de la conscience." *Jeu* 93 (déc. 1999): 44-46. illus. 'Les frères Karamazov' Théâtre de la Bordée
134. Migliarisi, Anna. "'A Modo Suo' (a fable): a production history." *CTR* 104 (Fall 2000): 48-51. Tony Nardi
135. Migliarisi, Anna. "Cursing in Calabrian: a brief interview with Antonino Mazza." *CTR* 104 (Fall 2000): 52-53. Tony Nardi
136. Moss, Jane. "Yvan Bienvenue and the Conte Urbain." *TRIC* 20 (Spring 1999): 16-34.
137. Nichols, Glen. "Translations of four Réceptions in the tradition of Lescarbot and company." *TRIC* 20 (Spring 1999): 69-93.
138. Nichols, Glen. "The Réception for Saint-Vallier, Quebec 1727." *TRIC* 20 (Spring 1999): 94-103.
139. Nichols, Glen. "The Réception for Saint-Alexis, Quebec 1797." *TRIC* 20 (Spring 1999): 103-110.

140. Nichols, Glen. "Pastorale for Jean-Baptiste Chicoineau, Montreal 1800." *TRIC* 20 (Spring 1999): 110-114.
141. Nichols, Glen. "Bouquet for M. Roque, Montreal 1810." *TRIC* 20 (Spring 1999): 114-120.
142. Nothof, Anne F. *Sharon Pollock: essays on her works*. Toronto: Guernica, 2000. 192 p.
143. Nothof, Anne F. "The construction and deconstruction of border zones in 'Fronteras Americanas' by Guillermo Verdecchia and 'Amigo's Blue Guitar' by Joan MacLeod." *TRIC* 20 (Spring 1999): 3-15.
144. O'Neill, Patrick B. "The Halifax Concert Party in World War II." *TRIC* 20 (Fall 1999): 181-206. illus.
145. O'Neill, Patrick B. "The Royal Engineers, 1858-1863: theatrical entertainment for and by the enlisted men." *CTR* 101 (Winter 2000): 11-14. illus.
146. Optekamp, Yvonne. *Englisch-kanadische Bühnenstücke als Einblicke in die Geschichte Kanadas: thematische Aspekte und dramaturgische Konzepte*. Trier: Wissenschaftliche Verlag, 1995. x, 163 p.
147. Page, Malcolm. "The growth of professional theatre in Vancouver, 1963-1999." *CTR* 101 (Winter 2000): 15-18. illus.
148. Parisien, Aurèle. "Taking a Walker on the French side." *CTR* 102 (Spring 2000): 28-32. illus. George F. Walker 'Problem Child'
149. Paventi, Eza. "L'ordre dans le désordre." *Jeu* 93 (déc. 1999): 94-97. illus. Festival de théâtre des Amériques
150. Paventi, Eza. "Le langage des astres." *Jeu* 93 (déc. 1999): 171-173. illus. 'La route des étoiles'
151. Paventi, Eza. "Redécouvrir l'album de famille." *Jeu* 95 (juin 2000): 44-48. illus. Gratién Gélinas Théâtre Denise-Pelletier Théâtre du Rideau Vert
152. Paventi, Eza. "Si j'avais les ailes d'un ange en février... 'Le Mois Multi'." *Jeu* 96 (sept. 2000): 198-201. illus. Théâtre la Chapelle Productions Recto-Verso
153. Pivato, Joseph. "Five-fold translation in the theatre of Marco Micone." *CTR* 104 (Fall 2000): 11-15. illus.
154. Popovic, Pierre. "Les mots mènent le monde." *Jeu* 95 (juin 2000): 66-73. illus. Jean-Pierre Ronfard Sylvie Daigle Nouveau Théâtre Expérimental
155. Popovic, Pierre. "A l'intérieur du périmètre de défense." *Jeu* 94 (mars 2000): 31-33. illus. Christian Vézina Nouveau Théâtre Expérimental
156. Pouliot, Sophie. "Financement des jeunes troupes de théâtre: du calvaire à l'extase." *Jeu* 96 (sept. 2000): 106-109. illus.
157. Preston, Nicole. "Theatre for life: public ritual and public dreams in Vancouver." *CTR* 101 (Winter 2000): 29-34. illus.
158. Purkhardt, Brigitte. "Freud au cabaret d'un monde qui flanche." *Jeu* 95 (juin 2000): 26-31. illus. Marie-Christine Léhuu Théâtre Pupulus Mordicus
159. Purkhardt, Brigitte. "Tout est pour le mieux ... au bout de trois ans." *Jeu* 94 (mars 2000): 39-45. illus. Mikhaïl Ougarov Théâtre de l'Opis
160. Purkhardt, Brigitte. "La vieille fille aux yeux de confiture." *Jeu* 96 (sept. 2000): 70-77. illus. 'Emilie ne sera plus jamais cueillie par l'anémone' de Michel Gameau
161. Québec. Ministère de la Culture et des Communications. *Une rencontre vaut mille mots/Répertoire de ressources culture-éducation 1999-2000*. Québec: Ministère de la Culture/Education, 2000. 344 p. illus.
162. Ratsoy, Ginny. "Dramatic discourse at Talonbooks: narratives on the publisher - author relationship." *CTR* 101 (Winter 2000): 25-28.
163. Reid, Gregory J. "The worlds within worlds of Vittorio Rossi." *CTR* 104 (Fall 2000): 16-23. illus.
164. Rewa, Natalie. *Le Madonne Feministe: Italian Canadian women playwrights*. *CTR* 104 (Fall 2000): 24-28. illus. Maristella Roca, Caterina Edwards, Mary Melfi, Toni Ellwand
165. Ronfard, Jean-Pierre. "Normand Chaurette et les mots." *Jeu* 95 (juin 2000): 95-96. illus.
166. Rubin, Don, ed. *World Encyclopedia of Contemporary Theatre*. 6 vols. London & New York: Routledge, 1994-2000. illus.
167. Rudakoff, Judith, ed. *Questionable activities: the best*. Toronto: Playwrights Canada Press, 2000.
168. Saint-Pierre, Christian. "Les engrenages de l'existence." *Jeu* 93 (déc. 1999): 24-26. illus.
169. Saint-Pierre, Christian. "L'expédition humaine." *Jeu* 95 (juin 2000): 19-21. illus. David Young Théâtre de la Manufacture
170. Saint-Pierre, Christian. "Pièce d'identité." *Jeu* 96 (sept. 2000): 44-46. illus. '16 et (3 X 7) font 16 j'en ai assez merci' de François-Etienne Paré
171. Salverson, Julie. "Transgressive storytelling or an aesthetic of injury: performance, pedagogy and ethics." *TRIC* 20 (Spring 1999): 35-51.
172. Scott, Shelley. "Confessions of a virgin bride Bride of Franken Fringe: 18th Annual International Fringe Theatre Festival 1999." *CTR* 102 (Spring 2000): 82-84. illus.
173. Snell, Jerry. "Survivre au XXe siècle: le théâtre physique, les créateurs, les acteurs et les danseurs. (Tr. de l'anglais par Rosemarie Bélisle)." *Jeu* 94 (mars 2000): 72-80. illus. STP (Snell-Thouin-Project)
174. Sperdakos, Paula. "Canada's daughters, America's sweethearts: the careers of Canadian 'footlight favorites' in the United States." *TRIC* 20 (Fall 1999): 131-158. illus.

175. Stedman, Sam. "Craving that honesty: an interview with Chad Dembski." *CTR* 103 (Summer 2000): 24-27. illus.

176. Stevenson, Melanie. *Resettling the 'Bard': postcolonial parody in Canadian and Australian appropriations of Shakespeare*. Toronto: Ph. D. University of Toronto, 1998. 344 p.

177. Stevenson, Melanie. "A qui appartient Shakespeare? Les tiraillements au sujet du 'Hamlet, prince du Québec' de Robert Gurik." *L'annuaire théâtral* 24 (automne 1998): 69-84.

178. Stockwell, Alec. "La Storia' recondita." *CTR* 104 (Fall 2000): 38-41. illus.

179. Therrien, Eve Irene. "Beckett and Québec: 'Je me souviens'." *TRIC* 20 (Fall 1999): 227-244. André Brassard Dominic Champagne

180. Tremblay, Larry. "Le costume de Paillason pleure,." *Jeu* 93 (déc. 1999): 15. illus.

181. Vaïs, Michel. "Inoubliable voyage dans le temps." *Jeu* 93 (déc. 1999): 34-37. illus. 'Les Troyennes' L'Eskabel

182. Vaïs, Michel. "Le festival idéal (Les Entrées libres de Jeu)." *Jeu* 93 (déc. 1999): 62-80. illus.

183. Vaïs, Michel. "Le chaos n'est pas pour demain." *Jeu* 93 (déc. 1999): 82-90. illus. Festival de théâtre des Amériques

184. Vaïs, Michel. "Jean-Pierre Ronfard: Prix Denise-Pelletier 1999." *Jeu* 93 (déc. 1999): 135-139. illus.

185. Vaïs, Michel. "Radiofictions: la radio en spectacle." *Jeu* 93 (déc. 1999): 157-160. illus. 'La femme de sel' de Yolande Villemaire

186. Vaïs, Michel. "Radiofictions: Petite cocasserie." *Jeu* 93 (déc. 1999): 161-162. illus. 'Naufragium' de Daniel Danis

187. Vaïs, Michel. "Les tripes sur la table Ikea." *Jeu* 95 (juin 2000): 41-43. illus. Jean Genet Théâtre Prospero

188. Vaïs, Michel. "Les racines du souyoukoku." *Jeu* 95 (juin 2000): 86-94. illus. Jean-Pierre Ronfard

189. Vaïs, Michel. "Partir avec le chien." *Jeu* 94 (mars 2000): 25-27. illus. Dominick Parenteau-Lebeuf Espace Libre

190. Vaïs, Michel. "Les nouveaux visages de l'engagement." *Jeu* 94 (mars 2000): 120-134. illus. Les Entrées libres de Jeu

191. Vaïs, Michel. "La critique passée au crible." *Jeu* 94 (mars 2000): 136-141.

192. Vaïs, Michel. "MLM (Mesguich, Lepage, Mouawad) à Séoul." *Jeu* 94 (mars 2000): 183-188.

193. Vaïs, Michel. "Statuaire et étrangeté." *Jeu* 96 (sept. 2000): 61-63. illus. 'Electre' Espace Go

194. Vaïs, Michel. "Où sont passés les cerisiers?" *Jeu* 96 (sept. 2000): 86-88. illus. 'La Cerisaie' Anton Tchekhov Théâtre du Nouveau Monde

195. Vaïs, Michel. "Direction artistique et conseil d'administration: guerre et paix (Les Entrées libres de Jeu)." *Jeu* 96 (sept. 2000): 94-105. illus.

196. Vaïs, Michel. "Quand Denis Marleau et Didier Bezace se livrent à l'adaptation." *Jeu* 96 (sept. 2000): 162-172. illus.

197. Veyrat, Christel. "La tentation de l'actualité." *Jeu* 93 (déc. 1999): 38-43. illus. 'Les Troyennes' Théâtre du Trident

198. Veyrat, Christel. "Les caprices de l'amour." *Jeu* 95 (juin 2000): 49-55. illus. Alfred de Musset Théâtre du Trident

199. Vigeant, Louise. "De festival en festival." *Jeu* 93 (déc. 1999): 7-11.

200. Vigeant, Louise. "De la critique et autres maux." *Jeu* 95 (juin 2000): 8-9.

201. Vigeant, Louise. "Fallait-il rire de Jacinthe de Laval." *Jeu* 95 (juin 2000): 32-34. illus. René Gingras Théâtre d'Aujourd'hui

202. Vigeant, Louise. "Investissement et désintéressement." *Jeu* 94 (mars 2000): 7-10.

203. Vigeant, Louise. "S'engager pour qui, pour quoi?" *Jeu* 94 (mars 2000): 81-87. illus.

204. Vigeant, Louise. "Place à La cohérence: retour sur le Rapport de la Commission de la culture." *Jeu* 96 (sept. 2000): 7-12. illus.

205. Vigeant, Louise. "Lepage sous deux angles." *Jeu* 96 (sept. 2000): 36-39. illus. 'La face cachée de la lune' 'La géométrie des miracles'

206. Vigeant, Louise. "Quelle question!" *Jeu* 96 (sept. 2000): 78-80. illus. 'A quelle heure on meurt?' Réjean Ducharme Martin Faucher

207. Villeneuve, Rodrigue. "Les entraves nécessaires." *Jeu* 96 (sept. 2000): 154-161. illus.

208. Walling, Savannah. "C'era una volta in montagna... Once upon a time in the mountains." *CTR* 104 (Fall 2000): 88-92. illus. Richard Fowler, Laura Astwood, Primus Theatre Company

209. Wex, Michael. "Taking revenge on Wagner." *CTR* 103 (Summer 2000): 47-49. illus.

210. Wickham, Philip. "Les sons des mots." *Jeu* 95 (juin 2000): 103-105. illus.

211. Wickham, Philip. "La fin des certitudes: entretien avec Stacey Christodoulou." *Jeu* 94 (mars 2000): 112-119. illus. The Other Theatre

212. Wickham, Philip. "Fragments du XXe siècle." *Jeu* 96 (sept. 2000): 14-18. illus. 'Transit-Section no. 20' Alexis Martin Jean-pierre Ronfard

213. Wickham, Philip. "'Gumboots', c'est-à-dire bottarleaux." *Jeu* 96 (sept. 2000): 202-206. illus.

214. Wood, Brent. "'Alien creature: a visitation with Gwendolyn MacEwen' by Linda Griffiths." *CTR* 103 (Summer 2000): 88-89. illus. Theatre Passe Muraille Simon Heath

215. Wren, Jacob. "Mistranslation, bad faith and even worse: 'En français comme en anglais'." *CTR* 102 (Spring 2000): 25-27. illus.

216. Zimmermann, Cynthia, ed. *Taking the stage: selections from plays by Canadian women*. Toronto: Playwrights Canada Press, 1994. 264 p.

217. Zimmermann, Cynthia. "Letters in Canada: drama." *UTQ* 68 (Winter 1998/1999): 81-104.

ACTR MEMBERSHIP/COTISATION DE L'ARTC

1 January to 31 December 2001 / du 1 janvier au 31 décembre 2001

NAME/NOM: _____

MAILING ADDRESS/ADRESSE POSTALE (please use institutional address where possible/Veuillez utiliser l'adresse institutionnelle si possible):

I would like to receive my Newsletter via/J'aimerais recevoir mon *Bulletin de liaison* via:

_____ Internet/L'internet

_____ Paper/Papier

Home Phone/Téléphone à la domicile: (____) _____

Business Phone/Téléphone au bureau: (____) _____

Fax/Télécopieur: (____) _____ Email/Courriel: _____

MEMBERSHIP FEES/TARIFS:

[] Renewal/Renouvellement [] New membership/ Nouvelle cotisation

\$75 [] individual/individu.e [] institution/institution

\$30 [] student/étudiant.e [] under-employed/sous employé.e [] retired/retraité.e

(NB: members outside Canada, please add \$15CAN to cover postage / membres hors du Canada veuillez ajouter 15 \$CAN afin de payer l'affranchissement S.V.P.)

Please make cheque payable to ACTR and send to:

Prière d'émettre votre chèque à l'ordre de l'ARTC et de l'envoyer à:

John C. Poulsen, Membership Coordinator ACTR/ARTC

Department of Drama

University of Lethbridge

4401 University Drive

Lethbridge, Alberta

Canada T1K 3M4

Phone/Tél: (403) 329-2463

E-mail/Courriel: john.poulsen@uleth.ca

****ATTENTION!!****

Area of research interest or expertise/champ de recherche ou spécialité

Name and address of colleagues/associates who may be interested in becoming members of ACTR:
Nom et adresse de collègues/associé.e.s qui seraient intéressé.e.s de devenir membres de l'ARTC:

Association for Canadian Theatre Research Association de la recherche théâtrale au Canada

NEWSLETTER BULLETIN DE LIAISON

Vol. 25 No. 2

Automne / Fall 2001

Table of Contents/Table des matières

President's Prologue / La Présidente lève le rideau	4
AGM Minutes / Procès verbal de l'AGA	5
Committee & Rep Reports / Rapports des comités et des représentants	7
Calls for Papers / Appels de communication	11
2002 ACTR Conference / Congrès de l'ARTC 2002	11
Association News & Notices / Informations de l'Association	14
New Honorary Member / Nouvelle membre honoraire	14
Scholarly Awards / Prix d'excellence 2002	17
La Bourse Heather McCallum The Heather McCallum Scholarship 2002	18
Tribute to Robert G. Lawrence	19
Membership List / Répertoire des membres 2001	20



Opinion Piece / Éditorial

Juliana Saxton & Carole Miller, University of Victoria

We sometimes forget the huge possibilities of our art form. Theatre/drama in education programs offer great potential for those of us in tertiary education. Here are three reasons for supporting such programs:

1. Because effective drama education engages our children in language – not just as information, spelling and grammar – but as the means of engendering, negotiating and expressing meaning. Like good theatre, effective drama engages students' thoughts, feelings and bodies in action and reflection through authentic encounters with ideas and dilemmas that are part both of the curriculum and of the world today.

2. Because effective drama educators need to have a rich and comprehensive knowledge of theatre history, production and performance practices together with a deep concern for and a breadth of experience in the discipline. Research has shown that effective drama teaching motivates students

towards tertiary theatre education. As members of a theatre department, it is in our interest to attract students, either as members of the department or as participants in the service courses we offer to other faculties.

3. Because applied theatre such as theatre in education (TIE), theatre for health education (THE) and social action theatre, demands players who understand the requirements of collective devising, entertainment and instruction. Departments of theatre and drama who see the implications of applied theatre practice will understand the need for strong theatre/drama in education programs within our degree offerings to strengthen our students' professional skills and prepare them for all the challenges of contemporary theatre.

As lovers and teachers of the art form, we need to consider all the ways and means by which our support can further enlarge and strengthen our discipline.

New Membership Coordinator / Nouveau coordinateur d'adhésions

After several years of superb service, our Membership Coordinator, John Poulsen, is looking for a change. So ACTR must find a new Membership Coordinator. The Membership coordinator is essential to the association and must work closely with the executive, the newsletter and the journal as well as the membership. This is your chance to make a great contribution to ACTR. If you are interested, contact the president, Anne Nothof.

Après plusieurs années de service extraordinaire, notre Coordinateur d'adhésions actuel, John Poulsen cherche des nouveaux horizons. Donc l'ARTC doit chercher un nouveau Coord. D'adhésions. L'association ne peut fonctionner sans un Coordinateur d'adhésions, qui travaille étroitement avec le bureau exécutif, le bulletin et la revue ainsi qu'avec les membres. Voici votre chance de faire une contribution importante à l'ARTC. Si le poste vous intéresse, veuillez communiquer avec la présidente, Anne Nothof.

The Newsletter / Le Bulletin de liaison

The Association for Canadian Theatre Research is a non-profit organization founded in 1976 to support and encourage research in theatre and performance studies in Canada, with a special interest in Canadian work. The *Newsletter* is published twice a year and distributed to individual and institutional members of the Association.

In its print and electronic formats the *Newsletter* is the best way to let Association members know about conferences, calls for papers, new resources and news about members.

The opinions expressed by individual articles in this newsletter belong to their authors and do not necessarily represent those of the editor or the Association.

Fondée en 1976, l'Association de la recherche théâtrale au Canada est une organisation à but non lucratif d'appuyer et d'encourager la recherche dans les études du théâtre et de la performance au Canada avec un intérêt particulier aux oeuvres canadiennes. Le *Bulletin*, publié deux fois par année, est distribué aux membres de l'Association, soit les institutions ainsi que les individus.

Le *Bulletin*, en format papier et en version électronique, permet à l'Association de communiquer à tous ses membres des informations au sujet des conférences, des appels de communication, des nouvelles ressources et des informations au sujet de ses membres.

Les opinions exprimées dans ce *Bulletin* à l'intérieur d'articles écrits par nos membres ne sont pas nécessairement représentatives de celles de l'éditeur ou de l'Association.

Submission deadlines:

1 March for the Spring issue
15 September for the Fall issue.

Material for translation 4 weeks EARLIER please

1 mars pour le numéro du printemps

15 septembre pour le numéro de l'automne

Textes à traduire: 4 semaines plus tôt, s.v.p.

Format:

Please submit material to the *Newsletter* email attachments in WordPerfect or Word for PCs.

Format:

On vous demande de remettre tout matériel au *Bulletin de liaison* en annexe de courriel (WordPerfect ou Word pour PC).

Language Policy: The *Newsletter* will publish submissions in the language(s) submitted.

Please address correspondence and submissions to:

Politique sur la langue: Les articles seront publiés dans la langue dans laquelle ils ont été écrits. Veuillez envoyer S.V.P. toute correspondance à l'adresse suivante:

Dates limites pour la remise d'articles:

Glen Nichols, Editor/éditeur

ACTR Newsletter / Bulletin de liaison de l'ARTC

Département d'anglais

Université de Moncton

Moncton, NB

E1A 3E9

email/courriel: nicholsg@umoncton.ca

phone/tél: (506) 858-4244

fax/télécopieur: (506) 858-4166

ACTR on the Internet:

Be sure to visit the **ACTR website** at

<http://www.umoncton.ca/facarts/anglais/actr/artc.htm>

where you'll find links to many other useful sites.

ARTC dans l'Internet:

Veuillez visiter le **site Internet de l'ARTC** à

<http://www.umoncton.ca/facarts/anglais/actr/artc.htm>

où vous trouverez des liens aux autres sites intéressants.

Electronic Discussion Lists:

For information and discussion about Canadian theatre throughout the year, you might wish to subscribe to the English and French language electronic discussion lists: CANDRAMA and QUEATRE.

To subscribe to CANDRAMA, send the message, "subscribe candrama yourfirstname yourlastname" to the list server at <listserv@unb.ca>.

Forums de discussion électroniques

Si vous souhaitez discuter ou recevoir des informations au sujet du théâtre au Canada pendant toute l'année, abonnez-vous aux forums électroniques CANDRAMA (anglais) et QUEATRE (français):

Pour s'abonner à la liste QUEATRE, envoyer le message: "subscribe queatre Prenom Nom" à l'adresse <listproc@uqam.ca>.

Acknowledgements/Remerciements: The editor wishes to acknowledge the invaluable help and cooperation of the / L'éditeur souhaite souligner la participation inestimable du Département d'anglais, Université de Moncton, et de Karine Chenard, traductrice. Publication of this *Newsletter* is supported in part by funds supplied by the Social Sciences and Humanities Research Council of Canada. / La publication de ce *Bulletin de liaison* est possible grâce en partie à l'aide financière de la part du Conseil de recherches en sciences humaines au Canada.

ISSN 0705 7989

Executive Officers/Membres du bureau exécutif 2001/2002

Anne Nothof (President/Présidente)
<annen@athabasca.ca>

Quebec/Le Québec
Gregory Reid <greid@courrier.usherb.ca>

Moir Day (Vice-Pres./Vice-Prés.)
<moiraday@duke.usask.ca>

British Columbia/La Colombie-Britannique
Jerry Wasserman <jerrywas@interchange.ubc.ca>

Atlantic Region/Les provinces atlantiques
Bruce Barton <bbarton@utm.utoronto.ca>
George Belliveau <gbelliveau@Upei.CA>

Prairie Region/Les provinces de l'Ouest
Lisa Doolittle <doolittle@uleth.ca>
Shelley Scott <scotsc@uleth.ca>
(secretary/secrétaire)

Ontario/L'Ontario
Cynthia Zimmerman <czimmer@yorku.ca>

Rep.-at-large/Membre sans désignation régionale
Edward Little <elittle@alcor.concordia.ca >

Rep. francophone: post vacant/poste à combler

John Poulsen (Membership Coord./
Coordinateur d'adhésions)
<john.poulsen@uleth.ca>

Brian Parkinson
(Treasurer/Trésorier)
<parkinson@uleth.ca>

Lisa Doolittle Returning Officer/
Responsable. du bureau de vote)
<doolittle@uleth.ca>

Committee Chairs and Reps/Président.e.s des comités et Représentant.e.s 2001-2002

Heather McCallum Scholarship: Paula Sperdakos
Professional Concerns:
Robert Lawrence Prize: Anne Nothof
Scholarly Awards: Bruce Barton
Women's Caucus: Roz Kerr
HSSFC Rep.: Richard Plant
Promotions: Shelley Scott & Edward Little
Rep. to the Management Board of TRIC: Ed Mullaly
Rep. to SQET: Gregory Reid

Bourse HeatherMcCallum: Paula Sperdakos
Affaires professionnelles:
Prix Robert Lawrence: Anne Nothof
Prix d'excellence: Bruce Barton
Com. des femmes: Roz Kerr
Rep. à la FCSHS: Richard Plant
Publicité: Shelley Scott et Edward Little
Rep. au Com. directeur de RTC: Ed Mullaly
Rep. à la SQET: Gregory Reid

Membership Information

Have you moved or changed departmental affiliation?
Please remember to keep us informed so that you will
continue to receive the ACTR Newsletter and Theatre
Research in Canada. Change of address information
should be sent to our Membership Coordinator, John
Poulsen as soon as possible.

Renseignements importants

Avez-vous déménagé ou changé de département? Veuillez
S.V.P. nous informer de ces changements afin d'assurer la
continuité de votre abonnement au Bulletin et à la revue
Recherches théâtrales au Canada! Envoyez les mises-à-
jour aussitôt que possible au coordinateur d'adhésions,
John Poulsen.

Don't Forget to
Renew Your
Membership Today!!!

President's Prologue / La Présidente lève le rideau

Anne Nothof

If standing ovations were possible in print and on the internet, then this would be one. ACTR's twenty-fifth anniversary conference at Laval University was a remarkable achievement – intellectually rewarding, entertaining, and socially and professionally fulfilling. The star of the show was without doubt, Francine Chaîné, who organized and orchestrated every detail, from guest speakers to coffee service. From September 2000 to May 2001, she worked with the executive and HSSFC to ensure that we would all enjoy the conference. Keynote speakers Dominique Lafon, Guillermo Verdecchia, Michel Marc Bouchard, and Rahul Varma provided rich and varied perspectives on Canadian theatre, and their presentations attracted a wide audience, from within the association as well as from other associations. The executive and members of ACCUTE were particularly appreciative of the opportunities to experience directly the works and words of Canadian playwrights. The collaboration continued with a production of Daniel David Moses' *The Dreaming Beauty*, and a spectacular display of masks, costumes and set designs from Odyssey Theatre, Ottawa, curated by Margaret Coderre-Williams, which was open to the public for the duration of the Congress. Following a multi-course banquet at the Clarendon Hotel in Vieux Québec, ACTR presented playwright Aviva Ravel with an honorary membership, which she was very pleased to accept. Some highlights of the conference include:

- Gregory Reid's extemporaneous performance as a translator for Michel Marc Bouchard, which delighted and amazed not only the audience, but also the playwright.

- Rahul Varma's moving account of community theatre practice in Montreal

- Guillermo Verdecchia's articulate overview of Cahoot's Theatre projects in Toronto

- the opening of the Odyssey Exhibit with red and white wine all round

- the launch of Jerry Wasserman's two-volume anthology of Canadian drama with red and white wine all round

- the screening of *Lilies* to an appreciative few

- the workshop on drama and theatre in education, when we all got to play handsome knights

- the many excellent papers

Congratulations to the winners of the Plant, Godin, and Saddlemyer Awards, the Lawrence Prize and the Heather McCallum Scholarship. The expertise and accomplishments of our members are also worthy of standing ovations.

Now on to the next performance – at the Graduate Centre for Study of Drama at the University of Toronto, May 25-28, 2002. The organizing committee is already booking the playing space and considering the casting. Please contact Stephen Johnson, Paula Spurdakos, or Cynthia Zimmerman with your suggestions. To ensure the ongoing viability of the association, please also consider participating on the executive – as president, treasurer, membership coordinator, or regional representative. The work backstage is essential to the life and health of ACTR.

S'il était possible de faire un tonnerre d'applaudissement par écrit ou dans Internet, cet éditorial en serait certainement un. Le congrès donné en l'honneur du vingt-cinquième anniversaire de la ARTC, qui a eu lieu à l'Université Laval, a été un événement réussi et divertissant, tant sur le plan intellectuel que social et professionnel. La vedette du spectacle était certainement Francine Chaîné, qui a veillé à l'organisation et l'orchestration de tous les détails, allant des conférenciers invités jusqu'à l'approvisionnement en café. Du mois de septembre 2000 au mois de mai 2001, elle a collaboré avec les membres de l'exécutif et la FCSHS afin de s'assurer que le congrès plaise à tout un chacun. Les conférenciers principaux, Dominique Lafon, Guillermo Verdecchia, Michel Marc Bouchard et Rahul Varma ont offert des perspectives riches et variées sur le théâtre canadien, et leurs présentations ont attiré plusieurs auditeurs de l'Association ainsi que d'autres associations. Les membres de l'exécutif et les membres de l'ACCUTE ont particulièrement apprécié le fait d'avoir eu l'occasion d'expérimenter directement les œuvres et les mots de pièces de dramaturges canadiens. La collaboration s'est poursuivie avec la présentation de la pièce *The Dreaming Beauty*, de Daniel David Moses, ainsi qu'une exposition spectaculaire de masques, de costumes et de décors créés par le Odyssey Theatre (Ottawa) et organisée et préparée par Margaret Coderre-Williams, qui était ouverte au grand public pour toute la durée du congrès. Après un banquet à plusieurs plats qui a eu lieu à l'Hôtel Clarendon, dans le Vieux Québec, l'ARTC a conféré le titre de membre honoraire à la dramaturge Aviva Ravel, qui s'est dit très enchantée. Quelques-uns des points culminants du congrès ont été, entre autres :

- La performance improvisée de Gregory Reid, en tant que traducteur pour Michel Marc Bouchard, qui a non seulement impressionné et ravi le public, mais également le dramaturge.

- Le témoignage émouvant de Rahul Varma sur la pratique du théâtre communautaire à Montréal.

- Le survol articulé de Guillermo Verdecchia sur les projets du Cahoot Theatre à Toronto

- L'ouverture de l'exposition du Odyssey Theatre, arrosée de vin blanc et de vin rouge.

- Le lancement de l'anthologie du théâtre canadien en deux volumes, par Jerry Wasserman, également arrosé de vin blanc et de vin rouge.

- La présentation de *Lilies* pour quelques privilégiés.

- L'atelier sur le théâtre au sein de l'éducation, notamment lorsque nous avons eu l'occasion de jouer le rôle de beaux chevaliers.

- Les nombreuses et excellentes conférences.

Mes sincères félicitations aux récipiendaires des prix Plant, Godin et Saddlemyer, ainsi que le prix Lawrence et la bourse Heather McCallum. L'expertise et les accomplissements de nos membres méritent également une bonne main d'applaudissement.

Passons maintenant à la prochaine performance, c'est-à-dire celle qui aura lieu au Graduate Centre for Study of Drama à l'Université de Toronto, en mai 2002. Le comité organisateur entame déjà la distribution des rôles, et réserve déjà la scène. Veuillez communiquer avec Stephen Johnson, Paula Spurdakos ou Cynthia Zimmerman si vous avez des suggestions. Pour assurer la viabilité permanente de l'Association, veuillez également envisager la possibilité de devenir membre de l'exécutif, soit en tant que président(e), trésorier(ère), coordinateur d'adhésions ou représentant(e) régional(e). Le travail à l'arrière-scène est essentiel à la survie et à la santé de l'ARTC.

AGM Minutes / Procès verbal de l'AGA

Université Laval, May 25 / 25 mai 2001

Secretary / Secrétaire: Guillermo Verdecchia

1. Approval of Agenda / Approbation de l'ordre du jour

Moved/Proposée: Brian Parkinson; Second/Appuyée: Glen Nichols; approved/adoptée

2. Approval of AGM 2000 minutes / Approbation du procès-verbal de l'AGA 2000

Moved/Proposée: Denis Salter; Second/Appuyée: Ted Little; approved/adoptée

3. President's Report/Rapport de la présidente

Anne Nothof thanked Francine Chaîné for her work organizing a most successful conference; Glen Nichols for his excellent work on the newsletter; Bruce Barton for creating the promotional brochure, and Ted Little and Shelley Scott for taking it upon themselves to promote the organization; Brian Parkinson for work and attention as treasurer; John Poulsen for all his work as membership co-ordinator, and Stephen Johnson and Paula Sperdakos for taking on conference 2002.

Anne Nothof noted that the January 2001 executive meeting had been very helpful, giving a headstart on conference planning.

Anne announced three upcoming themes for SSHRC strategic research funding : Canada on the World Stage; Cultural Confluence; Localities and Nationalities

Anne encouraged all present to support the Toronto Reference Library's application to the Partnerships Fund to make the library's Performing Arts Collection available on-line. Denis Salter, on behalf of the membership, thanked Anne Nothof for her work as president of the association.

Anne Nothof a remercié Francine Chaîné d'avoir organisé ce congrès, qui a été une réussite; Glen Nichols pour son excellent travail sur le bulletin de liaison; Bruce Barton pour la création de la brochure promotionnelle; Ted Little et Shelley Scott pour avoir pris la responsabilité de promouvoir l'organisation; Brian Parkinson pour son travail et son dévouement en tant que trésorier; John Poulsen pour le travail qu'il a accompli en tant que coordonnateur d'adhésions et Stephen Johnson et Paula Sperdakos de s'être occupés de l'organisation du congrès 2002.

Anne Nothof a souligné que la réunion des membres de l'exécutif en janvier 2001 avait été très utile et avait permis de prendre une longueur d'avance sur la planification du congrès.

Anne a annoncé trois des prochains thèmes pour les subventions gérées par le Comité des programmes stratégiques du CRSH: le Canada sur la scène mondiale, la confluence culturelle et les localités et les nationalités.

Anne a encouragé tout ceux et celles présents à apporter leur soutien à la demande de financement de la Bibliothèque de référence de la communauté urbaine de Toronto au Fonds des partenariats afin de rendre leur collection d'arts du spectacle disponible en ligne.

Denis Salter a remercié Anne Nothof au nom des membres pour son travail en tant que présidente de l'association.

4. Secretary's Report / Rapport du secrétaire: Guillermo Verdecchia

There is no outstanding external correspondence. Final digest

of executive communication forthcoming. Guillermo thanks Anne, Bruce, and Glen for their assistance over the past two years, as well as board members generally for their patience and good humour.

Il n'y a pas de correspondance externe importante à mentionner. L'abrégé final traitant des communications de l'exécutif sera bientôt émis. Guillermo a remercié Anne, Bruce et Glen pour leur aide au cours des deux dernières années, ainsi que les membres de l'exécutif pour leur patience et leur bonne humeur.

5. Treasurer's Report/ Rapport du trésorier: Brian Parkinson. En annexe

6. Reports/Rapports

6.1 Elections/Élections : Lisa Doolittle

Lisa Doolittle thanked all those who participated in the nomination and election processes. The new executive was announced (George Belliveau is new representative of the Atlantic region.) The Francophone and one Ontario seat will remain vacant this year. The call for nominations is coming soon. The election process will get underway much sooner this year.

Lisa Doolittle a remercié tous ceux et celles qui ont participé au processus d'élection et de mise en candidature. Le nouveau bureau de l'exécutif a été annoncé (George Belliveau est le nouveau représentant pour la région de l'atlantique). Le siège francophone et un siège de l'Ontario demeureront vacants cette année. L'appel des nominations arrive à grands pas. Le processus d'élections se mettra en branle plus tôt cette année.

6.2 Membership /Adhésions : John Poulsen

John Poulsen reported that 2001 (as of May 24/01) membership stands at 135 paid members. He will send a reminder letter to lapsed members in June/July. He applauds the efforts Shelley Scott and Ted Little are making to increase membership. John will be "retiring" as membership co-ordinator at AGM 2002, and encourages members to find a new co-ordinator before then so there might be a transition/training period.

John notes that he is sponsored by Dept. of Drama at University of Lethbridge and made the following motion.

MOVED that ACTR/ARTC give official thanks to Dean Ches Skinner and Assistant Dean Leslie Robison-Greene for their support of the membership co-ordinator position.

Second: Glen Nichols; All in favour.

John Poulsen a annoncé que le nombre d'adhérents de 2001 (à partir du 24 mai 2001) se situent à 135 membres actifs. Il compte envoyer une lettre de rappel aux anciens membres au mois de juin/juillet. Il félicite Shelley Scott et Ted Little pour leurs efforts à accroître le nombre d'adhésions. John se retirera de son poste de coordonnateur d'adhésions à la AGA 2002, et encourage les membres à désigner un nouveau coordonnateur/trice à l'avance pour permettre une période de transition/d'entraînement.

John a noté qu'il est subventionné par le département d'art dramatique de la University of Lethbridge et a déposé la

motion suivante.

Il a été PROPOSÉ que la ARTC remercie officiellement le doyen Ches Skinner et son assistante Leslie Robison-Greene pour l'appui au poste de coordonnateur d'adhésions. Second/appuyée par Glen Nichols. Vote unanime

6.3 TRIC/RTC

Appended / En annexe

Richard Plant moved that ACTR thank editors, grad students, and referees for their work in publishing TRIC, noting that Stephen Johnson has served as editor for 10 years. Second: Denis Salter; all in favour.

Richard Plant a proposé que la ARTC remercie les éditeurs, les Adjoints à la rédaction et les évaluateurs spécialisés pour leur travail à la publication du RTC. Il a également souligné le fait que Stephen Johnson a occupé le poste d'éditeur pendant 10 ans. Second/appuyée par Denis Salter. Vote unanime

6.4 Scholarly Awards / Prix d'excellence : Bruce Barton

Rapport en annexe / Report Appended

Anne Nothof thanked Bruce Barton and committee members for their work.

Anne Nothof a remercié Bruce Barton et les membres des comités pour leur bon travail.

6.5 Newsletter/Bulletin de liaison: Glen Nichols

Rapport en annexe / Report appended

Glen Nichols requests that all reports be sent to him for inclusion in newsletter, as well as any tidbits of interest to members.

Glen Nichols a demandé à ce que l'on lui envoie tous les rapports et les petits articles susceptibles d'intéresser les membres afin de les inclure dans le bulletin de liaison.

6.6 HSSFC/FCSH: Richard Plant

Report in last newsletter. Any questions can be addressed to Richard Plant. Denis Salter thanked Richard for reports.

Le rapport se trouve dans le dernier bulletin de liaison. Toute question peut être adressée à Richard Plant. Denis Salter a remercié Richard pour les rapports.

6.7 Bourse Heather McCallum Scholarship: Paula Spurdakos

Paula Spurdakos thanked committee members: Reid Gilbert, Heather Jones, and David Gardner. Three excellent winners were chosen: Rebecca Burton, Mira Malley, and Heather Fitzsimmons-Fry. Paula noted that applications all came in at the last minute. Next year the deadline will be earlier in the year.

Paula Spurdakos a remercié les membres suivants du comité : Reid Gilbert, Heather Jones et David Gardner. On a choisi trois excellents gagnants : Rebecca Burton, Mira Malley, et Heather Fitzsimmons-Fry. Paula a souligné qu'elle a reçu toutes les applications à la dernière minute. L'an prochain, la date d'échéance sera fixée plus tôt que celle de cette année.

6.8 Prix Bob Lawrence Prize: Anne Nothof

Made possible by Joan Lawrence. Winner will be decided at Old/new executive meeting (May 26/01). All awards will be announced on Candrama and other lists.

Ce prix a été rendu possible grâce à Joan Lawrence. On désignera le gagnant à la réunion des anciens et nouveaux membres de l'exécutif (26 mai 2001). Tous les récipiendaires des prix seront entre autres annoncés sur Candrama.

6.9 FIRT/IFTR: Anne Nothof

Anyone attending IFTR conference under ACTR membership is asked to send a brief report to membership (newsletter). Denis Salter has offered to act as liaison between ACTR and IFTR.

Tout ceux et celles qui assisteront au congrès de la FIRT en tant que membre de l'ARTC devraient faire parvenir un court rapport au bulletin de liaison. Denis Salter a offert de servir d'intermédiaire entre l'ARTC et la FIRT.

6.10 Professional Concerns Committee/Questions professionnelles

Committee has been dormant. What is the "will" of the membership? Is a committee needed?

Stephen Johnson reminded the membership that the PCC has been an important component of the association; it needs to be proactive; there is lobbying to be done. Employment / underemployment issues have been significant.

Annual PCC meetings at the conference were well attended. Members need to be aware of function/ purpose of PCC. Of particular importance to emerging scholars and recently employed. Information regarding PCC can and should be placed in newsletter.

Le comité n'a pas été actif. Quelle est la « raison d'être » du comité? Le comité est-il nécessaire?

Stephen Johnson a rappelé au comité que le PCC a été une composante importante de l'association; il doit être proactif. On a besoin de lobbying. Les questions d'emplois/de sous-emplois ont été significatives. Beaucoup de gens ont assisté aux réunions annuelles de la PCC lors des congrès précédents. Il est nécessaire que les membres, et surtout les nouveaux professionnels récemment employés, soient informés de la fonction et des buts du PCC et de l'importance particulière. Les renseignements concernant le PCC peuvent et devraient être publiés dans le bulletin de liaison.

6.11 Women's Caucus/Comité des femmes: Rosalind Kerr

Met May 24/01. Very productive -- making proposals for next conference, exchanging professional and scholarly information.

Les membres du comité se sont réunis le 24 mai 2001. Grâce à des propositions pour le prochain congrès et des échanges de renseignements professionnels et universitaires la rencontre a été très productive.

6.12 Caucus Francophone et Francophile

No report /Pas de rapport.

The low level of Francophone participation in this (Quebec City) conference was noted. ACTR is working to strengthen ties with SQET.

On a souligné la faible participation francophone à ce congrès (qui s'est tenu dans la ville de Québec). L'ARTC travaille à renforcer ses liens avec la SQET.

7. Conference 2002/Congrès 2002

Conference planning in hands of Paula Spurdakos and Stephen Johnson. At Drama Centre U of T.

Denis Salter suggested a session within the conference for PCC. Round Table in St. John's cited as excellent example.

Denis sees PCC as opportunity to define what scholars and practitioners "do." IDEA participation was useful; collaborations with other organizations are good. Censorship in theatre suggested as possible theme?

La planification du congrès est confiée à Paula Sperdakos et à Stephen Johnson, au Graduate Centre for Study of Drama de l'Université de Toronto. Denis Salter a suggéré une session au sein du congrès pour le PCC. L'excellent exemple de la table ronde à St John's a été cité. Denis voit le PCC comme l'occasion de définir ce que « font » les érudits et les praticiens. La participation de IDEA a été utile. Les collaborations avec d'autres organisations sont bonnes. La censure au théâtre est un thème possible?

8. Other Business/Autres

A reminder and invitation was extended to all to attend the B.C. Theatre Conference at UBC Oct 12 - 14, 2001. Website will have updates.

Un rappel et une invitation ont été faits à tous et à toutes d'assister au B.C. Theatre Conference à la University of British Columbia, du 12 au 14 octobre 2001. Vous pourrez trouver les mises à jour sur le site Web du colloque.

9. Move to adjourn: Glen Nichols 2:58

Ajournement proposé par Glen Nichols à 14 h 58.

Committee & Rep Reports / Rapports des comités et des représentants

Treasurer's Report / Rapport du trésorier

Balance Sheet (05/2/01)

Assets/Actif	Balance/Solde
Bk of Montreal	44505.16
CT savings	1214.56
CT 2105859	1000.00
Ct 2106852	1102.50
CT 2129591	1182.61
Ct 2133028	1000.00
CT 2135220	1394.12
CT 2138324	2000.00
CT 2143150	1935.29
CT 2150300	3000.00
CT 2150488	1037.50
CT 2152837	3501.41
CT 2158347	2525.32
GST owed	(35.72)
Total	65359.72

Income Statement /Déclaration des revenus et des dépenses (01/01/01 - 05/22/01)

Income/Revenus	Balance/Solde
Banquet	481.00
Donations/dons	390.00
Grants/subventions	3810.00
Memberships/Abonnements	4965.00
Total	9646.00
Expenses/Dépenses	
total	0.00
Total income/expenses	
Total des revenus et des dépenses	9646.00

Elections Report / Rapport des élections 2001

1. Total nominations submitted/Nombre de nominations soumises: 20
2. Total nominations accepted/Nombre de nominations acceptées: 4
3. Total Number of Ballots mailed out/Nombre de scrutins de vote postés: 210
4. Total Number of Ballots returned/Nombre de scrutins de vote reçus: 39 (approximate return rate of 19%/taux de retour proche de 19%)

Many thanks to all those who agreed to stand for election and to all those who participated in the nominating and voting process. Also thank you to Brian Parkinson and Moira Day for providing me with such complete information on previous elections, and to John Poulsen for preparing the wonderful and up-to-date membership database!

Nos sincères remerciements à tous ceux qui ont accepté de se présenter aux élections et tous ceux qui ont participé au processus de nomination et de vote. Merci également à Brian Parkinson et Moira Day de m'avoir donné des renseignements exhaustifs sur les élections précédentes, et à John Poulsen d'avoir préparé la merveilleuse mise à jour du répertoire des membres!

Members will find a call for nominations for the 2002-04 executive in the Fall 2001 newsletter. Seven positions will be voted on in 2002.

Les membres pourront trouver un appel pour les nominations du bureau exécutif de 2002-2004 dans le bulletin de liaison en automne 2001. Sept postes devront être comblés lors des élections en 2002.

Executive 2001-2002

The following is the executive for 2001-2002. In the brackets following each officer's name, I show their term of office. Executive members may serve two consecutive, two year terms.

Ce qui suit est le bureau exécutif pour 2001-2002. Entre les parenthèses suivant chacun des noms, vous pourrez voir la durée des mandats. Les membres de l'exécutif peuvent faire deux mandats consécutifs de deux ans.

President/Présidente
Vice-President/Vice-présidente

Anne Nothof (2000- 02)

Moir Day (1999-03) re-elected by acclamation for a second two year term /
réélue par acclamation pour un second mandat de deux ans

British Columbia /
La Colombie-Britannique

Jerry Wasserman (1999-03) re-elected for a second two year term / réélu
par acclamation pour un second mandat de deux ans

Prairies /Les Prairies

Shelley Scott (2000-02)

Prairies /Les Prairies

Lisa Doolittle (2000-02)

Ontario/L'Ontario

Cynthia Zimmerman (1999-2003) re-elected by acclamation for a second
two year term / réélue par acclamation pour un second mandat de deux ans

Ontario /L'Ontario

(position vacant / poste vacant)

Quebec/Le Québec

Gregory Reid (1999-03) re-elected by acclamation for a second two year
term / réélu par acclamation pour un second mandat de deux ans

Atlantic/L'Atlantique

Bruce Barton (2000-02)

Atlantic/L'Atlantique

George Belliveau (2001-03)

Member-at-Large / Représentant
sans désignation régionale

Edward Little (2000-02)

Francophone Member-at-Large /

Représentant francophone (post vacant/poste vacant)

It has been a pleasure and privilege serving the Association this year.

Cela a été un plaisir et un privilège de servir l'Association cette année.

Lisa Doolittle, Elections Officer/Resp. des élections

Membership / Adhésions John Poulsen

Membership in the ACTR/ARTC must be renewed annually (except for the honorary members). Total membership for the 2000 year (January 1 to December 31, 2000) was 213 (up from 202 in 99).

There were 181 paid members in 2000. Of the 181 there were 25 new members and 156 renewals. The 2000 paid members could be defined as 98 individual members, 21 institution members (such as libraries), 17 retired members, 33 student members, and 12 individuals who are under or unemployed.

As of 11/09/01 there are 171 paid up 2001 members.

Votre adhésion au ACTR/ARTC doit être renouvelée chaque année (sauf pour les membres honoraires). Pour l'année 2000 (du premier janvier au 31 décembre 2000), le nombre total d'adhésions s'élevait à 213 (en 1999 le nombre était 202).

Il reste donc 181 membres payants. De ces 181 membres, 25 sont de nouveaux membres et 156, des renouvellements. On pourrait diviser les membres payants de 2000 en 98 individus, 21 institutions (comme les bibliothèques), 17 retraités, 33 étudiants et 12 sous-employés ou sans-emploi.

Jusqu'au 11/09/01, l'année 2001 a vu 171 membres payants renouveler leur adhésion pour 2001.

Year / Année	1998	1999	2000
Total Membership Nombre de membres	212	202	213
Honourary Members Membres honoraires	28	24	32
Paid Members Membres payants	184	178	181
Individuals Individus	95	87	98

Institutions Institutions	23	26	21
Retired Retraité.e.s	16	17	17
Students Étudiant.e.s	41	39	33
Un/under-employed/ Au chômage ou sous- employé.e.s	9	9	12

Theatre Research in Canada / Recherches théâtrales au Canada

This has been the first year in some time without major changes to report. Moira Day and Deborah Cotteau continue as our editors, with Stephen Johnson as Executive Editor. Kim Solga, Rosa Fracassa, Lindsay Bell and Allana Lindgren at the University of Toronto, and Luke Muller at the University of Saskatchewan, have continued as Editorial Assistants. The Management Board has remained the same, with Domenico Pietropaolo, Stephen Johnson, Paula Sperdakos, Richard Plant and Ed Mullally, as well as the two editors.

These individuals have all contributed to the publication of two issues of the journal in the past year—Volume 20 no 2 (Fall/Automne 1999), a theme issue co-edited by Moira Day and Don Perkins on Canadian theatre in an international context, and Volume 21 no 1 (Spring/Printemps 2000), guest-edited by Sherrill Grace and including a special section on 'Staging the North,' as well as a backlog of book reviews. Volume 21 no 2 (Fall/Automne 2000), a general-topic issue, is at press.

All issues of the journal, past and present, are now published electronically, and subscribers to the journal receive a password providing access online to the entire run.

There are a few recent or imminent changes. Bruce Barton has already taken on the responsibilities of English-language Book Review Editor, while Louise Forsyth continues as his French-language counterpart. Stephen Johnson will remain as chair of the Management Board, but will cease to be Executive Editor as of June, replaced by Richard Plant. A small revision to the constitution will allow for an open call for applicants to the editorship and an overlap of one year when the editorship changes.

Subscriptions hold steady, the usual grant applications have been successful. We hoped to increase both, and will continue to pursue those goals.

Stephen Johnson, Executive Editor & Chair, Management Board

Il faut remarquer que cet année, pour la première fois depuis longtemps, était une année presque sans changement à la gestion du journal. Les rédactrices, Moira Day et Deborah Cotteau, le Rédacteur en Chef, Stephen Johnson, ainsi que les Adjoints à la Rédaction - Kim Solga, Rosa Fracassa, Lindsay Bell et Allana Lindgren à l'Université de Toronto et Luke Muller à l'Université de Saskatchewan - maintiennent leurs postes. Il n'y avait pas de changement non plus au Comité Directeur qui se compose encore des mêmes membres: Domenico Pietropaolo, Stephen Johnson, Paula Sperdakos, Richard Plant, Ed Mullally, Moira Day et Deborah Cotteau.

Tous les individus mentionnés ci-dessus ont collaboré à la parution de deux numéros du journal pendant l'année passée: Tome 20, No. 2 (Fall/Automne 1999), co-rédigé par Moira Day et Don Perkins traite le sujet du contexte internationale du théâtre au Canada et Tome 21, No. 1 (Spring/Printemps 2000), rédigé par invitation par Sherrill Grace, y comprend de nombreux comptes rendus et une section spéciale intitulée 'Staging the North.' En ce moment, Tome 21, No. 2 (Fall/Automne 2000), qui traite un thème général, est à la presse.

Dès maintenant, tous les numéros du journal, du passé et du présent, sont disponibles électroniquement aux abonnés avec leurs mots de passe.

Quelques petits changements, soit récents soit imminents, sont à noter. En acceptant le poste de Rédacteur des Comptes Rendus (anglais), Bruce Barton, joue un rôle homologue à celui de Louise Forsyth, Rédacteur des Comptes Rendus (français). Bien qu'il continue comme Président du Comité Directeur, Stephen Johnson cède son poste de Rédacteur en Chef à Richard Plant en juin 2001. Une modification à la constitution permettra un appel général pour le poste de rédacteur en chef et une période de chevauchement d'une année entre rédacteurs.

Nos abonnements se maintiennent, ainsi que la quantité de nos subventions. Nous continuerons à travailler vers leur augmentation.

Stephen Johnson, Rédacteur en Chef et Président, Comité Directeur

Newsletter Report 2000-2001 / Rapport de l'éditeur du Bulletin 2000-2001

Distribution (as of May 15, 2001 / jusqu'au 15 mai 2001)

Vol/No. 24.2 (30pp) 25.1 (30pp)

Regular Can	133	153	Poste - Canada
US	3	4	Poste - É-U
Overseas	4	5	Poste - Outre-mer
IUTS	33	33	IUTS
local campus	1	1	courrier interne
comps	5	4	gratuite

Total: (distributed/printed)/(distribué/imprimé)

177/190 200/210

cost/copy \$3.83 \$1.98 coût/copie

(\$728.72/190) (\$415.07/210)

copies remaining 11 10 copies au bureau

Financial Report/Rapport financier

Office Expenses/Dépenses du bureau

stationary/papeterie:

envelops/enveloppes \$ 13.47

28.69

bank charges/frais bancaires \$ 1.07

postage (renewals/misc)

affranchissement (retards/divers) \$13.46 \$56.69

24.2

postage/affranchissement \$287.17

printing/imprimerie \$213.21

translation/traduction \$200.00 \$700.38

25.1

postage/affranchissement \$185.07

printing/imprimerie \$201.65 \$386.72

(23.2+24.1+Office/Bureau) Total \$1143.79

Bank Account/Compte de banque

Balance Forward/Solde au début (06/00) \$411.73

ACTR payments/Paiements de l'ARTC \$907.81

Expenses/Dépenses (\$1143.79)

Balance remaining/Solde actuel (05/01) \$175.75

Minutes of the Women's Caucus / Procès-verbal du Comité des femmes

LAVAL, MAY 27, 2001, 7 - 11 PM / LE 27 MAI 2001, 19 h à 23 h

PRESENT / PRÉSENTES:

Moirra Day, Louise Forsyth, Marlene Moser, Barbara Drennan, Rebecca Burton, Paula Speradokos, Sherrill Grace, Anne Nothof, Melanie Stevenson, Cyndi Zimmerman, Shelley Scott, Cara Garagano, Joanna Falck, Dragana Varagic, Helen Gilbert, Silvia Jestrovic, Claire Borody, Rosalind Kerr.

The Women's Caucus Annual Meeting was held at Restaurant Louis Hébert. Sincere thanks to Francine Chaîné for searching out the place and making the reservation.

Discussion and recommendations:

1. Mentoring: established faculty will offer mentoring services to junior colleagues. Junior colleagues were encouraged to ask specific individuals to offer help in any appropriate areas. Over the next year, it is expected that this activity will be carried out on an individual basis. The email listserv will be sent out to everyone. Other women are encouraged to join in.

2. The issue of feminist-based curricula across Canadian Drama Departments was discussed. Some participants shared course outlines. The general consensus was that we need to have more drama courses with content that takes the representation of women into account. Making these changes will require a reframing of not only individual courses but of historical and theoretical approaches to the material. More materials are also needed in the form of anthologies of women's writings for the theatre.

3. The issue of the dissemination of research was also raised. Most of the members agreed that we need to find more ways to keep ourselves and others informed of

La réunion annuelle du Comité des femmes a eu lieu au Restaurant Louis Hébert. Nos sincères remerciements à Francine Chaîné pour avoir trouvé l'endroit et fait les réservations.

Voici un résumé des discussions et des recommandations:

1. Mentorat : Un service de mentorat sera offert à nos jeunes collègues. Ces dernières étaient invitées à demander à des professionnelles qualifiées de leur offrir de l'aide dans leur domaine. Au cours de l'année prochaine, on s'attend à ce que cette activité soit offerte sur une base individuelle. Le gestionnaire de messagerie électronique enverra ce message à tout le monde. Les autres femmes qui ne sont pas membres sont invitées à participer.

2. Il a été question des programmes d'enseignement à base féministe au sein des départements d'art dramatique au Canada. Quelques participantes ont partagé leurs notes de cours. Le consensus général était qu'il est nécessaire d'avoir davantage de cours de théâtre qui représenteraient les femmes. L'accomplissement de ces changements nécessitera un « recadrage » de non seulement les cours individuels mais également des approches théoriques et historiques du matériel. Il est également jugé nécessaire d'avoir davantage d'anthologies de textes écrits par des femmes pour le théâtre.

3. La question de la dissémination de la recherche a également été discutée. La plupart des membres se sont mises d'accord sur le fait qu'il est nécessaire de trouver

ongoing research into feminist focused theory and practice in the teaching of Drama and Theatre.

4. Recommendations:

- a) next year's meeting be a working luncheon
- b) proposals be advanced for several sessions or possible roundtables for next year's congress in Toronto on these as yet very general topics: feminist methodology, feminist curricula, feminist research, women in the profession, feminist theatre practice, choice of theatre seasons, possibilities for funding.

The meeting adjourned about 11 PM.
Minutes submitted by Rosalind Kerr

davantage de façons de tenir les autres ainsi que nous-mêmes au courant de la recherche continue sur la pratique et la théorie axées sur le féminisme au sein de l'enseignement de l'art dramatique.

4. Recommandations :

- a) l'an prochain nous réunirons lors d'un déjeuner de travail.
- b) Les propositions seront soumises pour plusieurs sessions ou possiblement des tables rondes lors du congrès de l'an prochain qui aura lieu à Toronto, sur ces, jusqu'à maintenant, thèmes très généraux : la méthodologie féministe, les programmes féministes, la recherche féministe, les femmes dans la profession, la pratique du théâtre féministe, le choix de saisons de théâtre et les possibilités de financement.

La réunion a été ajournée à environ 23 h.
Les minutes ont été soumises par Rosalind Kerr

Calls for Papers / Appels de communication

2002 ACTR Conference / Congrès de l'ARTC 2002

The next annual conference of the Association for Canadian Theatre Research will be held at the University of Toronto from Saturday 25 May to Tuesday 28 May, as part of the Congress of the Social Sciences and Humanities. We look forward to a full program with several special events, and invite your participation.

Proposals are sought in all areas of the Association's mandate, which includes the full range of research by our membership into theatre history, theory, pedagogy and practice, both Canadian and international. We invite those submitting proposals to consider that the stated theme of the Congress is "Boundaries"; but all proposals will be considered equally.

Those interested in participating should submit proposals in the form of an abstract (maximum 250 words). Proposals (maximum 500 words) for panels on a specific theme, consisting of three or four participants, will also be considered.

All proposals should be emailed by 30 November, or mailed by 15 November, to:

Stephen Johnson
Graduate Centre for Study of Drama
University of Toronto
214 College Street, 3rd Floor
Toronto, Ontario M5T 2Z9
stephen.johnson@utoronto.ca

Please note that presenters must be paid-up ACTR members at the time of their presentation. For those who are new to the Association when making a proposal, a brief resume/bio would be helpful.

Le prochain congrès annuel de l'Association de la recherche théâtrale au Canada aura lieu à l'Université de Toronto, du samedi 25 mai au mardi 28 mai, et fera partie du Congrès canadien des sciences sociales et humaines. Nous prévoyons un programme rempli de nombreux événements spéciaux, et vous invitons à participer en grand nombre.

Nous recherchons des suggestions dans tous les secteurs du mandat de l'Association, y compris l'éventail de recherche, tant canadienne qu'internationale, de nos membres au sujet de l'histoire du théâtre, de la théorie, de la pédagogie et de la pratique. Nous invitons celles et ceux soumettant des suggestions de prendre en considération que le thème annoncé du Congrès est « Frontiers ». Toutefois, les propositions seront toutes examinées de façon égale.

Celles et ceux intéressés à participer doivent soumettre un résumé (maximum 250 mots). Les propositions (maximum 500 mots) pour un table ronde sur un thème en particulier et constitué de trois ou quatre participants seront également examinées.

Toute proposition devra être envoyée par courriel avant le 30 novembre ou postée avant le 15 novembre à l'adresse suivante :

Veillez prendre en note que les présentatrices et les présentateurs doivent être des membres s'étant acquittés des frais d'adhésion de la ARTC au moment de leur présentation. Pour les nouveaux membres de l'Association, un bref résumé/biographie nous serait d'une grande utilité si vous soumettez une proposition.

International Conferences:

FIRT/IFTR World Congress 2002

July 1-6 2002, Amsterdam

Information:

Peter Eversmann

Instituut voor Theaterwetenschap

Nieuwe Doelenstraat 15

NL-1012 CP Amsterdam

The Netherlands

T +(31) 20-5252286

Fax +(31) 20-5252938

Stanford University

551 Serra Mall

US-Stanford, CA 94305-5010

USA

Teaching Shakespeare

January 27-Feb 1, 2002, Stratford upon Avon

-- the rise of theory and the impact of new technologies

Information:

International Networking Events

The British Council

1 Beaumont Place

GB - Oxford OX1 2PJ

Great Britain

email: network.events@britishcouncil.org

<http://www.britishcouncil.org/networkevents>

ASTR Conference

San Diego, November 15-18, 2001

Call for Papers - Theme: "Rethinking the Real"

Information:

Harry J. Elam, Program Chair

Rethinking the Real

Department of Theatre

Canada: Otherwise

University of Strasbourg 2, 19-21 September 2002.

Canada has been hailed as a role model for the Western world, combining a social conscience with a clear-sighted political and economic agenda. In the fields of the Arts its writers and film-makers reveal a striking diversity and many are now internationally acclaimed. The recipe for Canada's success would seem to be founded on a concept of difference; a constant mediation of its specific characteristics while resisting hegemonies from beyond its borders. Proposals for papers should be submitted not later

than the beginning of December 2001. Each proposal should include an abstract (not longer than 300 words). Notification of acceptance will be sent by the beginning of January 2002.

Outlines and abstracts should be sent as e-mail attachments in Word 97/98 or RTF format to: afec2002@umb.u-strasbg.fr or to: M. Batut & Mme Sturgess 22, rue René Descartes 67000 Strasbourg. Further information about conference fees and accommodation will be available later on the conference website.

*Il n'est jamais trop tard pour renouveler votre
adhésion!!*

Translation in Canadian Theatre / Traduction et le théâtre canadien

Theatre Research in Canada is looking for articles for a special topics issue, Translation in Canadian Theatre.

This issue will be devoted to studies of theatre translation as it practiced within Canada or as it affects the appearance of Canadian plays on the international stage. In recent years, researchers have posited a number of important questions regarding the interaction of translation and theatre. These include exploring the relationship of "page-to-stage" creativity (mise-en-scène) to that of the translator as creator within a production team (the fundamental question separating theatre translation from other genres of translation), the influence of translations on target and source theatres, and the importance of the history of translation in the development of translation theory. Translation goes to the heart of theatre production due to the importance of translating material for the immediacy of performance, whether this be across temporal, geographic, cultural or artistic frontiers. In particular, in a country like Canada with its diverse linguistic and regional components as well as a complex relationship with international theatres, the centrality of translation is undeniable. This special issue of TRIC is meant to provide a means of articulating the current state of research in this field.

Areas of investigation might include, but are not limited to the following:

- analysis of the work of a particular translator
- analysis of a playwright's works in translation
- the translator as playwright
- regional penetrations of translations across Canada
- influences of translations on Canadian dramaturgy
- Canadian theatre in translation on the international stage
- renewal of classics through translation
- translation and politics (linguistic? cultural? social?)
- translation and performance
- history of translation for the theatre in Canada
- relationship between translation and adaptation

Please send papers before July 1, 2002 to one of the following guest editors:

Papers in English:

Glen Nichols nicholsg@umoncton.ca
 Département d'anglais
 Université de Moncton
 Moncton, N.B. E1A 3E9

All submissions are refereed. We welcome completed articles normally no longer than 5000 words, typed double-spaced, following the internal editorial style of Joseph Gibaldi, *MLA Handbook for Writers of Research Papers*. Please submit four copies. Endnotes should be typed at the end of the essay. Enquiries should be directed towards one of the guest editors. We invite emerging as well as established scholars to contribute.

Proposals (200 words) for contributions to a possible panel on this subject at the ACTR conference in May 2002 would also be welcome. They should be sent to the one of the guest editors by December 1, 2001

Recherches théâtrales au Canada lance un appel d'articles pour un numéro spécial portant sur La traduction et le théâtre canadien.

Ce numéro sera consacré à l'étude de la traduction théâtrale pratiquée au Canada ou appliquée au répertoire canadien sur la scène internationale. Des recherches récentes ont soulevé plusieurs questions importantes sur la fonction de la traduction au théâtre. Elles interrogent le rapport entre la traduction et les exigences de la représentation, lesquelles imposent au texte dramatique des modalités de traduction distinctes. Elles étudient l'apport du traducteur ou de la traductrice au texte et à son inscription dans le travail collectif de production du spectacle. Elles explorent les contraintes exercées par les contextes cibles ou sources sur les codes linguistiques, temporels, géographiques, sociaux, culturels ou artistiques du texte en traduction destiné à la scène. Dans un pays comme le Canada, la traduction théâtrale est aussi confrontée aux effets des politiques linguistiques existantes et à la grande diversité des régions et du théâtre qu'on y pratique. Enfin, elle contribue aux échanges avec des répertoires dramatiques étrangers et à la circulation du répertoire canadien sur la scène internationale. Ce numéro spécial de RTC cherche à faire le point sur l'état actuel de la recherche dans ces domaines. Les thèmes suivants sont proposés sans être exclusifs : -- analyse du répertoire d'un traducteur ou d'une traductrice -- analyse du répertoire d'un auteur en traduction -- apport du traducteur ou de la traductrice au texte et à sa production -- histoire de la traduction théâtrale au Canada -- influence de la traduction sur la dramaturgie canadienne -- le théâtre canadien en traduction sur la scène internationale -- développements régionaux de la traduction -- relecture des classiques par la traduction -- traduction et politiques linguistiques, culturelles ou sociales -- traduction et représentation -- traduction, adaptation, récréation et autres modalités

Faites parvenir votre texte avant le 1er juillet 2002 à l'un des codirecteurs du numéro :

Articles en français:

Louise Ladouceur louise.ladouceur@ualberta.ca
 Faculté Saint-Jean
 University of Alberta
 8406, rue Marie-Anne-Gaboury
 Edmonton, AB T6C 4G9

Tous les articles sont évalués. Ils doivent être soumis en quatre exemplaires, rédigés à double interligne, et ne pas dépasser 5000 mots. Les appels de référence (nom, date, page) renvoyant à la liste d'ouvrages cités doivent être placés entre parenthèses dans le texte et les notes explicatives en fin de document. Cet appel s'adresse aux jeunes chercheurs ainsi qu'aux chercheurs déjà établis.

Nous invitons aussi des propositions (200 mots) pour des conférences portant sur le même sujet. Nous espérons organiser une séance spéciale lors du congrès ARTC 2002 à Toronto. Faire parvenir vos propositions à l'un des codirecteurs avant le 1^{er} décembre 2001

Association News & Notices / Informations de l'Association

New Honorary Member / Nouvelle membre honoraire

Aviva Ravel:

This year's honorary membership was awarded to Aviva Ravel during the annual ACTR/ARTC banquet on May 25, 2001 in Quebec City. Gregory Reid had the pleasure of introducing Aviva. He cited her long-time participation in Montreal theatre as teacher, playwright, and director. Aviva taught English and Drama at the university level and was Artistic

Director of Cameo Productions, and founder-director of Staged Performance Playreadings at the Cote St. Luc Library for many years. She has over twenty-five play titles to her credit and has edited the *Canadian Mosaic* series of drama anthologies.

And Aviva Ravel's response...

No dramatic dialogue can adequately express the delight and joy I am experiencing upon receiving this great honour. Those of us who spent our lives first at the manual then electric typewriter, followed by the word processor, and finally lap top computer, and expend an enormous amount of creative and physical energy producing and directing plays, often wonder if it is all worthwhile. Your support and recognition prompts me to answer in a resounding affirmative. This labour of love is, of course, its own reward, we are satisfied in knowing we have reached audiences and enriched their lives: how much more so to be recognized by one's peers!

My life has truly been a life in the theatre. It has been my passion and joy. I lived for the laughter and tears the plays evoked in our audiences; the thrill of a fine performance; the

words which magically came to life in the mouths of fine actors. I sought neither fame nor fortune in the theatre, only to do the best I am capable of for the sake of the play and the audience. My recent ventures were directing the final play for the Performance Playreading Ensemble, Neil Simon's *London Suite*, and my own *Miriam's Well* which ended a five month tour at Centaur theatre this April.

Your recognition comes at a time when my life has taken an amazing and unexpected turn. I fell in love and haven't written anything but e-mail for three months. So in the meantime, I am resting on my laurels, but rest assured my lap top is waiting for my next play - probably a love story. Thank you again for this honour.

Aviva's complete speech can be read on the ACTR website:

Vous pouvez trouver le discours complet de Mme Ravel sur le site web de l'ARTC à

<http://www.umoncton.ca/facarts/anglais/actr/artc.htm>

Prix Robert Lawrence Prize

There are two recipients of this year's Robert Lawrence Prize:

Marlene Moser, for her paper, "Identity and Realism in *The Drawer Boy* and *The Farm Show*," presented at the ACTR annual conference at the University of Laval in May, 2001. The award committee found the paper to be intelligent, provocative, analytically astute and sophisticated. It examined script and production in the context of Method acting structures, assumptions and ideologies. While theoretically grounded, it was clear and jargon-free, and it raised broader issues of performance, genre, style and theatre history. A sign of its success was that it generated an animated discussion.

Sky Gilbert, for his paper, "Art as Plague and Plague as Art: The Night Larry Kramer Kissed Me," presented at the ACTR annual conference at the University of Laval in May, 2001. The award committee found the paper to be highly original, offering a substantial contribution to scholarship. The committee was impressed with the paper's strong and clearly articulated theoretical base, and with its craft and organisation. The delivery was engaging and accessible.

Il y a deux récipiendaires du Prix Robert Lawrence de cette année :

Marlene Moser, pour sa conférence *Identity and Realism in The Drawer Boy and The Farm Show*, présentée au congrès annuel de la ARTC qui s'est tenu à l'Université Laval au mois de mai 2001. Le comité de sélection considère la conférence intelligente, provocante, sophistiquée et empreinte d'une intelligence analytique. Elle examine le scénario et la production dans le cadre des structures, des hypothèses et des idéologies de la style de jeu Method. Bien que la conférence soit fondée sur le plan théorique, elle était claire, libre de tout jargon, et a soulevé des questions importantes au sujet de la performance, du genre, du style ainsi que sur l'histoire du théâtre. Le fait que votre article ait engendré une discussion animée est un signe évident de son succès.

Sky Gilbert, pour sa conférence *Art as Plague and Plague as Art: The Night Larry Kramer Kissed Me*, présentée au congrès annuel de la ARTC qui s'est tenu à l'Université Laval au mois de mai 2001. Le comité de sélection considère la conférence extrêmement originale et qu'elle apporte des nouvelles connaissances au domaine. Le comité a également été impressionné par la base théorique solide et claire de la conférence ainsi que par sa créativité et son organisation. Votre présentation était captivante et accessible à tous.

Du nouveau pour le Prix Robert Lawrence Prize Update

Joan Lawrence has contributed another \$1000 to the Lawrence Prize fund with the hope that it will increase the size of the annual award! The prize, in remembrance of her husband, a founding member of ACTR, has been entirely her generous initiative. Prof. Lawrence's archives on Canadian Theatre history are now housed at U of T's Thomas Fisher Library. Joan Lawrence also sent a kind letter with her newest donation, acknowledging information on the annual recipients. She particularly appreciates hearing from the recipients themselves. A huge THANK-YOU to Joan Lawrence for her generosity.

(Read the tribute to Prof Robert Lawrence on p. 19.)

Joan Lawrence a apporté une contribution supplémentaire de 1 000\$ aux fonds du Prix Lawrence. Elle espère ainsi augmenter le montant de la bourse décernée annuellement! Le prix, créé à la mémoire de son défunt mari, membre fondateur de l'ARTC, est né entièrement de sa généreuse initiative. Les archives du professeur Lawrence sur l'histoire du théâtre canadien sont maintenant disponibles à la bibliothèque Thomas Fisher à l'Université de Toronto. Joan Lawrence a également envoyé une charmante lettre lors sa dernière contribution, contenant des renseignements sur les récipiendaires du prix de cette année. Elle apprécie particulièrement les remerciements provenant directement des récipiendaires. Un gros MERCI à Joan Lawrence pour sa générosité.

(Voir l'hommage à M. Lawrence : p.19)

Scholarly Awards / Prix d'excellence

Bruce Barton, Co-ordinator /coordinateur

In general, the number and quality of nominations for this year's awards were notable and the committees express their appreciation for the suggestions made by members.

Dans l'ensemble, le nombre et la qualité des nominations pour les prix d'excellence de cette année étaient remarquables. Les comités désirent remercier les membres pour leurs suggestions.

Prix Richard Plant Award

Essay in English / Article en anglais

Margaret Groome, "Affirmative Shakespeare at Canada's Stratford Festival" *Essays in Theatre* 17.2 (May 1999): 139-64.

This article examines the documentation of the Stratford Festival between 1953 and 1967, including interviews and reviews, advertising, publicity, press releases and the like, as a way of understanding how Stratford helped construct not only the idea of Shakespeare for Canadians during those years, but also the idea of theatre and of culture generally. The article impressed us with its effective synthesis of substantial historical research and theory, the clarity of its sophisticated argument, and its accessible style. We all found ourselves making notes on the article for use in our own teaching.

Cet article étudie la documentation du Stratford Festival entre les années 1953 et 1967, y compris des entrevues et des critiques, de la publicité, des communiqués de presse etc, afin de comprendre comment Stratford a non seulement contribué à implanter le concept de Shakespeare chez les Canadiens au cours de ces années, mais également à implanter le concept du théâtre et de la culture en général. L'article nous a particulièrement impressionné grâce à sa synthèse efficace de la recherche et de la théorie historique substantielle, la clarté de son argumentation complexe et son style accessible. Nous avons tous pris des notes à partir de l'article, qui nous seront utiles tant que notes de cours.

Committee Members /Membres du comité:

Shelley Scott
Edward Little
Jerry Wasserman

Prix Jean-Cléo Godin Award

Essay in French / Article en français

Denyse Noreau "Le Stabat Mater, un oratorio de douleur" *Voix et images* 75, XXV(Printemps 2000): 471-85.

The unanimous choice of the committee for the Godin Prize is "Le Stabat Mater un oratorio de douleur" by Denise Noreau, which appeared as part of a dossier devoted to the work of Normand Chaurette. We often pay lip service to the importance of music in theatre, but articles which treat music with more than a passing thought are in fact rare in theatre journals. Noreau has undertaken a very thorough investigation of the Sabat Mater form and how it has been transposed by Chaurette not only through evolution of the musical piece, but also through theatrical means. Her research is impeccable, and her argument is detailed and persuasive. It has become commonplace to say that Chaurette's theatre is influenced by music. What Noreau does is to SHOW us how it is influenced by music, not only in terms of form, but also in terms of content.

Le comité de sélection pour le prix Godin a choisi l'article "Le Sabat Mater: un de la douleur", de Denyse Noreau, une partie d'un numéro spécial sur Normand Chaurette. Les critiques évoquent sans cesse l'importance de la musique au théâtre. Rares études, cependant, où l'on va au delà d'un simple constat de sa présence. L'article de Noreau fait exception à cette règle. Elle mène une recherche approfondie non seulement sur la forme musicale du Sabat mais aussi sur sa transformation subséquent au théâtre par Chaurette. Ses recherches sont impeccables, et son argumentation est détaillée et éloquente. Il n'y a rien de nouveau à affirmer que le théâtre de Chaurette est influencé par la musique, mais Noreau nous MONTRE comment il est influencé par la musique, non seulement du point de vue de la forme mais également du point de vue du contenu.

Committee Members /Membres du comité:

Leanore Lieblein
Erin Hurley
Shawn Huffman

Prix Ann Saddlemeyer Award

Book in English or French / livre en anglais ou en français

Ric Knowles. *The Theatre of Form and the Production of Meaning: Canadian Dramaturgies*. Toronto: ECW Press, 1999.

The Ann Saddlemeyer Award was presented, *in absentia*, to Ric Knowles for *The Theatre of Form and the Production of Meaning* at the annual ACTR banquet. Jerry Wasserman accepted the award on the author's behalf and read from a letter in which Ric Knowles expressed his appreciation and gratitude.

The members of the jury praised the erudition and scope of *The Theatre of Form* and noted that it provided a rich interweaving of history, observation, analysis and theory which synthesized and offered new perspectives on the work of some of the best known figures of contemporary Canadian drama, but also highlighted the projects of a number of less acknowledged theatre practitioners. The eclecticism and ambition of *The Theatre of Form*, in addition to its effective readings of a large number of the sites and scenes of contemporary Canadian drama, confirmed its significant contribution to Canadian theatre research.

Le Prix Ann Saddlemeyer a été présenté à Ric Knowles, qui était absent, pour son livre *The Theatre of Form and the Production of Meaning* lors du banquet annuel de l'ARTC. Jerry Wasserman a accepté le prix au nom de l'auteur et a lu une lettre dans laquelle Ric Knowles a présenté ses remerciements.

Les membres du jury ont applaudi l'érudition et l'envergure du livre et ont souligné qu'il offrait un riche entrelacement d'histoire, d'observation, d'analyse et de théorie qui se sont synthétisés pour proposer de nouvelles perspectives sur l'œuvre de quelques-uns des plus grands noms du théâtre contemporain canadien, mais qui a également souligné les projets d'un bon nombre de dramaturges un peu moins connus que leur homologues. La diversité et l'ambition du *The Theatre of Form*, en plus de son analyse efficace d'un grand nombre de scènes et d'approches du théâtre contemporain canadien, a réaffirmé sa contribution importante à la recherche théâtrale au Canada.

Committee Members / Membres du comité :

Rosalind Kerr

Don Perkins

Gregory Reid

Bourse Heather McCallum Scholarship

The winners of this year's scholarship were Rebecca Burton, Heather Fitzsimmons-Frey, and Myra Malley.

Rebecca Burton, from the Drama Centre in Toronto, receives \$400 for travel to British Columbia in April 2002 "to research and gather information on feminist/women's theatre in that province." Rebecca intends to present her findings in the form of an academic paper to be given either at the Staging the Pacific Province: Theatre in BC Conference, or at the 2002 ACTR Conference in Toronto.

Heather Fitzsimmons-Frey, of the Masters Drama Program at the University of Alberta, Edmonton receives \$400 for travel to Toronto to attend the Wole Soyinka Conference at the Drama Centre in October of this year, as part of her ongoing research into the performance of African, and especially Nigerian, plays in Canada. Heather also intends to consult the Black Theatre Archives at the University of Guelph, and to conduct several interviews with theatre practitioners in her field.

Myra Malley, of the Drama Centre, Toronto receives \$400 for travel to New York City to research the American connections of four pre-World War II professional stock companies that operated in Toronto between 1874 and 1936. Among other things, her findings will be featured in a Toronto performance chronology that she is compiling to cover the period of her research.

As far as the new deadline is concerned, it will henceforth be on or around 1 April, which in 2002 will be a Monday. This will make it possible for our deliberations to take place under far less rushed conditions. I am still in the process of putting together the Committee. David Gardner and Reid Gilbert have both stepped down, and it was time for me to do so too, but I'll stay on for one more transitional year.

Les récipiendaires de la bourse de cette année sont Rebecca Burton, Heather Fitzsimmons-Frey et Myra Malley.

Rebecca Burton, du Drama Centre, à Toronto, a reçu une subvention de voyage de 400 \$ pour aller en Colombie-Britannique afin d'effectuer des recherches et de recueillir de l'information sur le féminisme et le rôle des femmes dans le théâtre au sein de cette province. Rebecca compte présenter le fruit de ses recherches sous la forme d'un article, soit à l'occasion du congrès *Staging the Pacific Province: Theatre in BC* ou du congrès 2002 de l'ARTC qui aura lieu à Toronto.

Heather Fitzsimmons-Frey, du programme de maîtrise en art dramatique à la University of Alberta, à Edmonton, a reçu une subvention de voyage de 400 \$ pour aller à Toronto afin d'assister au Congrès Wole Soyinka au Drama Centre au mois d'octobre de cette année, ce qui fait partie de sa recherche au sujet des pièces de théâtre africaines, plus particulièrement nigériennes, au Canada. Heather compte également consulter les Black Theatre Archives à la University of Guelph et de faire plusieurs entrevues avec des dramaturges dans son domaine.

Myra Malley, du Drama Centre, à Toronto, s'est fait octroyer une subvention de voyage de 400 \$ pour aller à la ville de New York afin d'enquêter sur les liens qu'ont les États-Unis avec quatre théâtres de répertoire qui ont existé avant la deuxième guerre mondiale et qui opéraient à Toronto entre les années 1874 et 1936. D'ailleurs, ses découvertes seront exposées dans une chronologie de performances de Toronto qu'elle est actuellement en train de compiler qui couvrira l'étendue de sa recherche.

En ce qui a trait à la nouvelle date d'échéance des demandes de bourse, elle sera désormais aux alentours du 1^{er} avril, qui tombe un lundi en 2002. Cela nous permettra de délibérer sous des conditions beaucoup moins précipitée que nous avons vu dans le passé. Je suis encore en train de créer le comité. David Gardner et Reid Gilbert ont tous deux quitté leur poste et il est temps pour moi d'en faire autant, malgré

Ted Little has agreed to serve. I'm going to ask Heather Jones if she'll be Secretary again. (She served as Secretary when Reid was away two years ago).

At the Banquet we raised \$825 for the Heather McCallum Fund.

le fait que je resterai encore pour une autre année de transition. Ted Little a accepté de servir au sein du comité. Je demanderai à Heather Jones si elle accepterait d'être de nouveau secrétaire. (Elle était secrétaire lorsque Reid était en congé 2 ans passés).

Lors du banquet, nous avons amassé 825 \$ pour la fondation Heather McCallum.

Publicity / Promotions

A Call to Our Membership for Publicity Ideas:

... methods to promote the ACTR that might be unique to, and effective in, your particular institution, community, or region.

... ways in which the ACTR does benefit or could benefit its members

... suggestions for distributing a promotional brochure (you can also send us names and addresses of people to whom we should send the brochure)

Ideas can be sent by e-mail to either:

Edward Little, elittle@alcor.concordia.ca
or

Shelley Scott, scotsc@uleth.ca

on behalf of the Executive,
Thank you for your input!

Un appel à nos membres.

Veuillez s'il vous plaît nous envoyer vos idées concernant des moyens spécifiques et efficaces pour promouvoir l'ARTC dans votre institution, votre milieu, ou votre région.

... Comment l'ARTC peut-elle aider ses membres?

... Comment ses membres peuvent-ils l'aider?

... Quelle sont vos suggestions quant à la diffusion d'un dépliant promotionnel? (Vous pouvez aussi nous envoyer le nom et l'adresse des personnes à qui nous pouvons faire parvenir la brochure.)

Veuillez envoyer vos idées aussitôt que possible par courrier électronique à:

Edward Little, elittle@alcor.concordia.ca
ou

Shelley Scott, scotsc@uleth.ca

Nous vous remercions au nom du comité exécutif.

Scholarly Awards / Prix d'excellence 2002

Guide Lines & Call for Nominations / Lignes Directrices & Appel de nominations

Nominations for the Richard Plant Award and the Jean-Cléo Godin Award will be determined primarily by individual committees. These committees have been tasked with surveying a wide range of periodicals throughout the year, with each committee focussing on the appropriate language publications for each award. However, nominations for these prizes are also welcomed from the full membership of ACTR.

The awards honour scholarly work of significant merit in any area of Canadian theatre research. The authors do not have to be members of the Association. The scholarship can appear in any journal or may be an original article published in a book.

The deadline for all Scholarly Award Submissions is February 15, 2002. Nominations must include a letter of support, but a seconder is not necessary. You are welcome to make ONE nomination per award. Members are also encouraged to consider self-nomination. Nominations for all awards should be sent directly to this year's coordinator of Scholarly Awards.

Nominations are sought for the following categories:

Les nominations pour les prix "Richard Plant" et "Jean-Cléo Godin" seront déterminées surtout par les comités de sélection. Ces comités ont eu comme tâche de faire un aperçu d'un champ divers de périodiques au cours de l'année, avec chaque comité concentrant sur la langue appropriée pour chaque prix. Par contre, les nominations pour ces prix sont les bienvenues de chaque membre de l'ARTC en même temps.

Ces prix reconnaissent les recherches scientifiques importantes dans n'importe quel domaine de recherche théâtrale au Canada. Il n'est pas nécessaire que les récipiendaires soient membres de l'Association, et les articles peuvent paraître dans n'importe quelle revue ou peuvent avoir été initialement publiée dans un livre

La date limite pour la nomination des prix d'excellence est le 15 février 2002. Les nominations doivent inclure une lettre d'appui, mais un secondaire n'est pas nécessaire. Vous êtes les bienvenus de donner UNE nomination par prix. Les membres sont aussi encouragés de considérer leur propre nomination. Les nominations pour chaque prix devraient être envoyées directement au coordinateur des prix d'excellence.

Des nominations sont recherchés pour les catégories suivantes:

Prix Richard Plant Award: article in English / article en anglais

Prix Jean-Cléo Godin Award: article in French / article en français

Bruce Barton
 Graduate Centre for Study of Drama
 University of Toronto
 214 College Street West, 3rd Floor
 Toronto, ON M5T 2Z9
 Canada

bbarton@utm.utoronto.ca
 Phone: (905) 828-5371
 Fax: (905) 828-5202

La Bourse Heather McCallum The Heather McCallum Scholarship 2002

This scholarship was established in 1987 in honour of the former director of the Theatre Department at the Toronto Municipal Reference Library. Every year a maximum bursary of \$1000 is made available by competition to theatre specialists, both established and new. Preference is given to theatre research, but projects touching on dance, opera, cinema, television or scenography are also eligible. The scholarship is aimed towards projects not usually fundable under other subsidy schemes. For example, the committee will refuse a request for doctoral research money, but will welcome a well-defined project including subsidy for travel to theatre sites, for consulting special collections, for purchase or access to film or video materials.

Candidates are asked to submit the following:

- a) a letter (1 or 2 pages) describing the project for which assistance is required;
- b) a detailed breakdown of costs;
- c) information concerning applications to other granting agencies;
- d) an up-to-date curriculum vitae;
- e) the names of two persons who have been asked to send letters of reference directly to the Secretary of the Committee. Letters should comment on the project, on the candidate's scholarship record and potential.

This year's deadline for applications for the 2002 Heather McCallum Scholarship is 1 April 2002. Applications should be sent to:

Heather Jones
 Box 370
 College of the North Atlantic
 Burin Bay Arm, NFLD
 Canada A0E 1G0

Email/courriel: heather.jones@northatlantic.nf.ca
 Phone/tél: 709 891 1253; Fax# 705 891 2256

For more complete information concerning Terms of Reference, Selection Criteria and Application Procedures, please refer to the **ACTR/ARTC** website: <http://www.umoncton.ca/facarts/anglais/actr/artc.htm>

PS. If you'd like to contribute to the McCallum Fund, your tax deductible contribution will be welcomed warmly by our treasurer, Brian C. Parkinson, Division of Theatre & Dramatic Arts, University of Lethbridge, Lethbridge, AB T1K 3M4 <parkinson@uleth.ca>

La Bourse Heather McCallum fut établie en 1987 pour honorer l'ancienne directrice du Département de théâtre de la Bibliothèque de Référence de la Communauté urbaine de Toronto. Cette bourse annuelle, d'un montant maximum de 1000 \$, est à la disposition des spécialistes du théâtre, non seulement ceux qui sont établis, mais aussi les débutants. Tout en restant ouverte à chaque champ d'activité artistique comme la danse, l'opéra, le cinéma, la télévision et la scénographie, la bourse accorde la préférence aux études qui sont particulièrement liées à la recherche théâtrale. Elle est orientée vers des projets qui ne rencontrent pas les conditions requises pour obtenir d'autres subventions. Par exemple, le comité refusera une demande de subvention pour des frais de recherche doctorale, mais accueillera des projets bien définis, liés au domaine de la recherche, tels: la subvention de déplacement pour visiter les sites de théâtres, pour consulter une collection spéciale d'ouvrages, pour l'achat ou le transfert de matériel filmé ou sur vidéocassette, ou pour l'archivage.

Les candidats doivent soumettre:

- a) une lettre d'une ou deux pages décrivant le projet et sa contribution à la discipline
- b) un bilan détaillé des dépenses
- c) l'information sur autres demandes faites aux autres sources de subvention
- d) un curriculum vitae récent
- e) le nom des deux personnes qui fourniront des références écrites directement au secrétaire du comité. Les lettres doivent porter sur le projet, sur le dossier scolaire du candidat ou de la candidate, et sur son potentiel.

La date limite d'acceptation des demandes pour la bourse de 2002 est le 1 avril 2002. Pour soumettre une demande, on doit s'adresser à:

Pour plus de renseignements sur les critères de la Bourse Heather McCallum, vous pouvez consulter le site web de l'**ACTR/ARTC** : <http://www.umoncton.ca/facarts/anglais/actr/artc.htm>

La Bourse Heather McCallum est aussi une fondation charitable sujette aux dégrèvements d'impôts. Le public est invité à faire un don à l'ordre du "ACTR-Heather McCallum Scholarship Fund" et de l'envoyer à: Brian C. Parkinson, Division of Theatre & Dramatic Arts, University of Lethbridge, Lethbridge, AB T1K 3M4 <parkinson@uleth.ca>

Upcoming Theatre Museum events.

I. Monday, November 5, 6:00-9:00 PM
Official Opening Preview of the exhibition
 Our Heritage: The Theatre Museum
 The Palladian Lounge
 Elgin and Wintergarden Theatre Centre
 189 Yonge Street

II. Friday, November 23, 7:00 PM
ROM highlights The Theatre Museum
 Royal Ontario Museum
 100 Queen's Park
 Free Admission

Tribute to Robert G. Lawrence

Professor Emeritus, University of Victoria

This tribute was spoken at the ACTR/ARTC conference in May 1995 and originally published in the Newsletter that fall (19.2).

I have been asked to say a few words in honour of Bob Lawrence, who died about three weeks ago after a battle with cancer. This is something I do with a great deal of sadness, and the sincere hope that my remarks are up to the task. For Bob was a friend to us all, and one of the Association's longest-standing members. He and his wife Joan – who assisted him in both his research and association duties – were at the founding session at Laval University in 1976, and Bob remained a dedicated and very active member all the intervening years.

Before helping to found the Association, and beginning his own scholarly work in Canadian theatre, Bob was already a well-known Restoration scholar and teacher of Canadian literature, always deeply concerned about the development of the discipline and the welfare of his students. If I might cite an example: years ago, his was a strong voice encouraging Alice Munro, at that point his student, in launching her writing career.

From the Association's founding, Bob brought to us his enormous generosity of spirit. He worked tirelessly, serving on the Executive and in other capacities, always a model of patience, imperturbability and grace amid whatever chaos and fractious debate might be going on. And sometimes those early years were fractious indeed, especially needing Bob's calming presence.

There were many sides to Bob. His passion for theatre, history, and literature was matched by his passionate joy for travel, for new experiences, and most of all, antique cars. He was likely the only professor in a Canadian university who had a world-famous Bentley touring automobile in his garage, yet drove a Model A Ford as his daily transportation. He used to assure me that when he and Joan travelled to England, India, Australia, Hong Kong, New Zealand, in fact, throughout

the world, he was doing "research." It is true that in recent years he has been preparing revised versions of his Everyman play editions, and that just before he retired, indeed a major reason he took an early retirement, he focused his research on tracing the British performers who toured Canada, Australia and abroad. This has been a major project, and I note with disappointment that although he developed a mammoth body of information on these performers, he has died before being able to present the bulk of his discoveries.

But there is something more than coincidence in the fact that often where his research led him and Joan, there was an antique car rally or a rare automobile, or a steam engine or a beautiful garden to see--Bob loved gardens too. One of our last correspondences was about a character in Alice Munro's new book who owned a Stanley Steamer. I won't trouble you with the details of that rare southern Ontario auto – suffice it to say that Bob had seen one. In short, Bob was also a scholar of the car. He gave lectures and lively slide presentations in many countries on cars – and pubs, another "research" subject – throughout the world.

Bob was born in New Brunswick, he died in Victoria, British Columbia, and he covered much of the world and all of Canada in his years. Right up to his death he was corresponding with students and others who sought his advice. He had friends in all walks of life. We are going to miss his great sense of commitment, his loyalty, patience, grace and passion, his knowledge and gentle kindness. We have learned a large amount from Bob Lawrence. I know he would be pleased and honoured to have the Association remember him in any way, but especially in the way you are doing so with an award for the best conference paper by a young scholar.

Richard Plant

Membership List / Répertoire des membres 2001

Alan R. Andrews

Department of Theatre
Dalhousie University
Halifax, NS B3H 3J5
B#902 494 2233; Fax#902 494 1490
alan.andrews@dal.ca

Geraldine Anthony SC

51 Marlwood Drive
Halifax, NS B3M 3H4
B#902 457 3500; Fax#902 457 3506
marl@supercity.ns.ca
Eng. Can. playwrights and their works.

Nino Aquino

2529 Lakeshore Blvd. West
Apt. 112
Etobicoke, ON M8V 1E6

Douglas Arrell

Dept. of Theatre, U. of Winnipeg
515 Portage Ave.
Winnipeg, MB R3B 2E9
B#204 786 9287; Fax#204 774 8882
arrell@uwinnipeg.ca
Can. theatre history Lesbian / Gay theatre

John Ball

1240 Tackaberry Ln G. D.
Baysville, ON P0B 1A0
H#705 644 4618;
jgball@muskola.com ///Bibliography

Isabelle Barth

156 Parvis Notre Dame
59850 Nieppe Nord
FRANCE
H#+333 20 48 58 47; Fax#+333 20 48 5847
oneilli@eircom.net
Contemporary Eng. Can., Drama Trans.

Bruce Barton

Theatre and Drama Studies
University of Toronto at Mississauga
Mississauga, ON M5S 1A2
B#905 828 5371; Fax#905 828 5202
bbarton@utm.utoronto.ca
Contemp. Drama, Film, Performance

Patricia Beharriell

207 Main Street
Barriefield Village
Kingston, ON K7K 5S4
H#613 544 3986;
Community Theatre

Lindsay Bell

Graduate Centre for Study of Drama
University of Toronto
Toronto, ON M5T 2Z9
H#416 767 9512;
lindsay.bell@utoronto.ca

George Belliveau

Faculty of Education, UPEI
550 University Ave
Charlottetown, PEI C1A 4P3
B#604 739 6732;
gbelliveau@upe.ca
Memory/metadrama - contemp. Can. drama

Hamida Bendriss

#3 2455 West 8th Avenue
Vancouver, BC V6K 2B2
B#604 713 8961; Fax#604 713 8960
lumiereinfinie@hotmail.com
Theatre for and by children

Susan Bennett

Dean's Office Humanities
University of Calgary
Calgary, AB T2N 1N4
B#403 220 7121; Fax#403 284 0848
sbennett@ucalgary.ca

Acquisitions Bibliothèque

St-Jean
8406 rue Marie-Anne Gaboury 91e
Edmonton, AB T6C 4G9
B#780 465 8614; Fax#780 468 2550
Education Histoire canadienne

Jennifer Biernaskie

#3 5735 Victoria Road
Halifax, NS B3H 1N1
H#902 420 0713;
jen.biernaskie@hotmail.com

Kym Bird

School of Arts and Letters
York University
Toronto, ON M3J 1P3

James (Sandy) Black

47 Alpha Mills Road
Streetsville
Mississauga, ON L5N 1H7
B#416 979 5125; Fax#416 979 5275
jasblack@home.com
Adjudicating, directing, technical theatre,
Can. Theatre History

Mark Blagrove

Department of Eng.
Mt. Allison University
Sackville, NB E4L 1G9
B#506 364 2542; Fax#506 364 2543
mblagrove@mta.ca
19th & 20th Maritime Provinces

Marcia Blumberg

73 Abbeywood Trail
North York, ON M3B 3B6
H#416 445 1568; Fax#416 446 7725
mblumberg@glendon.yorku.ca
Contemporary Theatre, Women
Playwrights, South African Theatre

Claire Borody

191 Hill Street
Winnipeg, MB R2H 2L7
B#204 786 9006; H#204 233 7461;
cborody@chass.utoronto.ca
Performance theory; Contemporary Can.
theatre; East Asian theatre

Natasha Brault

349 Shaw St.
Toronto, ON M6J 2X4

David Brundage

10926 77 Ave.
Edmonton, AB T6G 0L3
B#780 675 6489; Fax#780 435 2754
davidb@athabascau.ca

Resh Budhu

282 Brunswick Ave.
Toronto, ON M5S 2M7

Frank Burke

Musical Director Staged Right!
90 Willow St. Apt. 506
Ottawa, ON K1R 6W1
B#613 232 6968; H#613 232 6968;
Children's, Mus., & Can. Theatre

Rebecca Burton

Graduate Centre for Study of Drama
University of Toronto
Toronto, ON M5T 2Z9
H#416 536 8025;
becca_burton3@hotmail.com
Feminist, women's, political, community &
Can. theatre, history in general

FIRT/IFRT

While there is no official representation from ACTR to IFTR, we have an organization membership, which allows for 3 fee waivers at the FIRT/IFTR conference. There are no other official representative responsibilities or benefits, but anyone attending a IFTR conference under ACTR membership is asked to send a brief report to the newsletter.

Bien qu'il n'y ait pas de représentation officielle au sein de la FIRT, notre cotisation institutionnelle permet trois membres d'assister au congrès de la FIRT sans frais d'inscription. Il n'y a pas d'autres responsabilités ou d'avantages, mais tout ceux et celles qui assisteront au congrès de la FIRT en tant que membre de l'ARTC devraient faire parvenir un court rapport au bulletin de liaison.

Francine Chaîné
École des Arts Visuels
Université Laval
Québec, QC G1K 7P4
B#418 656 2131x2853; Fax#418 656 7678
francine.chaine@arv.ulaval.ca
Art Dramatique, education, visual arts, et les
Autres Arts

Kathy Chung
Graduate Centre for Study of Drama
University of Toronto
Toronto, ON M5T 2Z9
H#416 926 9692; Fax#416 978 1759
kchung@chass.utoronto.ca
Can. theatre history & drama, women in
theatre, Sharon Pollock

Margaret Coderre-Williams
16 St. Claire Ave.
Nepean, ON K2G 1Z9
B#613 562 5762; Fax#613 562 5993
mcoderre@uottawa.ca
Design

Leonard Conolly
Dept. of Eng.
Trent University
Peterborough, ON K9J 7B8
B#705 748 1729; Fax#705 748 3281
lconolly@trentu.ca
Shaw in Canada

Virginia Cooke (Dean)
Dept. of Eng. University College
of the Fraser Valley 33844 King Rd
Abbotsford, BC V2S 7M9
B#604 854 4516; Fax#604 882 1317
cookev@ucfv.bc.ca
Modern Drama, esp. Irish / Can. Drama /
History of Drama

Nancy Copeland
Drama U. of Toronto at Mississauga
3359 Mississauga Rd.N
Mississauga, ON L5L 1C6
B#905 828 3770; Fax#905 828 5202
necopela@credit.erin.utoronto.ca
Women in theatre, Feminist perf. theory,
Restoration and 18th Century theatre

Kate Cornell
172 Northcliffe Blvd.
Toronto, ON M6E 3K6
B#905 626 2954; H#416 657 0666;
kate_cornell@sympatico.ca
Can. Dance History

Deborah Cottreau
Drama Department
University of Saskatchewan
Saskatoon, SK S7N 5E2
B#306 966 4735; Fax#306 966 8193
cottreau@duke.usask.ca
new play development, fringe theatre

Cam Culham
3333 Aldridge St.
Victoria, BC V8P 4L9
B#250 721 6115; H#250 812 6854;
cculham@smus.bc.ca
Potential of Drama (TIE-DIE) in adult ESL
Drama for Lang. and Intercultural Learning

Tanya d'Anger
358 Berkeley St.
Toronto, ON M5A 2X7
H#416 960 9336; Fax#416 515 7568
t.danger@utoronto.ca
Fre. Can. Theatre

Moira Day
John Mitchell Bldg. 118 Science Pl.
University of Saskatchewan
Saskatoon, SK S7N 5E2
B#306 966 5193; Fax#306 966 8193
moiraday@duke.usask.ca
Women in Western Can. Theatre

Geraldo Ferreira de Lima
Rua Lourdes Maria da Silva, 175
44036-550 Feira de Santana BA
Mangabeira,
BRASIL
H#01155752213456; Fax#0115575 2213456
lima@gd.com.br

Piet Defraeye
Dept. of Drama FAB 3-146
University of Alberta
Edmonton, AB T6G 2C9
B#780 492 1097; Fax#780 492 9156
defraeye@ualberta.ca
Theory of drama; modern drama & Can.
theatre European Reception Theory

Drama Department
Queen's University
Kingston, ON K7L 3N6
B#613 533 2104; Fax#613 533 6268
atkinsnl@post.queensu.ca

Céleste Derkson
University of Victoria Dept. of Eng.
P.O. Box 3070
Victoria, BC V8W 3W1
H#250 721 8932;
cderkson@uvic.ca

Roxanne Dicke
Keyano College
8115 Franklin Ave.
Ft. McMurray, AB T9H 2H7

Maurizio Dodaro
110 Rustic Rd.
Toronto, ON M6L 1V8
H#416 247 3431;
maurizio.dodaro@utoronto.ca
emigrant theatre

Lisa Doolittle
Division of Theatre Arts
University of Lethbridge
Lethbridge, AB T1K 3M4
B#403 329 2792; Fax#403 329 5105
doolittle@uleth.ca
Theatre for Dev., Can. Dance History

Len Doucette
15 Deep Dene Drive
Westhill, ON M1C 1L6
H#416 284 8573;
led@netcom.ca
Fre. Can. Drama (all areas and periods)

Barbara Drennan Arts for Living
469 Monterey Ave
Victoria, BC V8S 4T8
H#250 595-3983;
drennan@islandnet.com
Perf. Studies, Eng. Can. Theatre History,
Alt. Theatre, Semiotics, pop. & Pop. Th.

James Dugan
Department of Drama
University of Calgary
Calgary, AB T2N 1N4
B#403 220 6458; Fax#403 284 0713
jdugan@ucalgary.ca

Tibor Egervari
Département de Théâtre
Université d'Ottawa
Ottawa, ON K1N 6N5
B#613 562 5800x1267; Fax#613 562 5993
egervari@uottawa.ca
Mise en scène; sociologie du théâtre

Joanna Falck
39 Parliament St. #616
Toronto, ON M5A 4R2
H#416 956 9729;
j.falck@utoronto.ca

David Fancy
89 York St.
Sackville, NB E4L 4R4
davidfancy@hotmail.com

Ian Fenwick
University College: Fraser Valley
45635 Yale Road
Chilliwack, BC V2P 6T4

Judith Fisher
Department of Drama
Queens University
Kingston, ON K7L 3N6
B#533 6000x74634; Fax#613 545 6268
fishej@post.queensu.ca
Performance studies / Theatre History
particularly 18th century European

Kathleen Foreman
Dept. of Drama
University of Calgary
Calgary, AB T2N 1N4
B#403 220 3851; Fax#403 284 0713
foreman@ucalgary.ca
Improv., Masks & perf., Actor training, Educ.
Drama, TYA, Cross-cultural

Louise Forsyth
Women's and Gender Studies
University of Saskatchewan
Saskatoon, SK S7K 5A5
B#306 966 5496; Fax#306 966 4559
louise.forsyth@usask.ca
Feminist theatre in Fre. & Eng.; Que. th

Rosa Fracassa
110 Rustic Road
Toronto, ON M6L 1V8

Maria-Clara Galery
670 Parliament St. #1110
Toronto, ON M4X 1R4
H#416 928 9305;
m.galery@utoronto.ca

Jessica Gardiner

31 Montrose Ave
Toronto, ON M6J 2T6
H#416 538 9561;
jessica@idirect.com
Late Vic. theatre & drama (Can., Brit. US)

Cara Gargano

Department Theatre, Film & Dance
Long Island U. 720 Northern Blvd.
Brookville, NY 11548 USA
B#516 299 2353; Fax#516 299 3824
cgargano@liu.edu
Théâtre Québécois

Christiane Gerson Martin

20, rue Récollet
Salaberry-De-Valleyfield, QC J6S 2H5
H#450 371 1700;
cgerson@rocfar.qc.ca
Réception du spectateur

Sky Gilbert

P.O Box 306
31 Adelaide St. E.
Toronto, ON M5C 2J4
H#416 363 8256; Fax#416 363 8256
anita@istar.ca

Albert-Reiner Glaap

Lerchenweg 16
Ratingen, 40878
Germany
B#00492118114588; Fax#00492102 848075
glaap@phil-fak.uni-duesseldorf.de
Contemp. Eng., Eng.-Can. and New
Zealand drama and theatre.

Muriel Gold

4300 de Maisonneuve W #127
Montréal, QC H3Z 1K8
H#514 932 0026; Fax#514 932 9326
miriprds@aol.com
actor training; children's theatre history; dev.
drama; directing

Jennifer Green

1048 Dovercourt Rd.
Toronto, ON M6H 2X8

David Halliday

58 Greta Street
Oshawa, ON L1G 2P6
H#905 723 5669;
Contemporary Can. Drama

John (Alex) Hawkins

8207 93A Avenue
Edmonton, AB T6C 1V5
B#780 492 8714; Fax#780 462 9835
jhawkins@ualberta.ca
Ancient Grk trag. /Early 20th C Can. theatre

Janice Hladki

21 D'Arcy St.
Toronto, ON M5T 1J8

James Hoffman

University College of theCariboo
Box 3010
Kamloops, BC V2C 5N3
B#250 828 5315; Fax#250 371 5697
jhoffman@cariboo.bc.ca
BC Theatre; postcol. theory; George Ryga

Shawn Huffman

Département d'études littéraires
UQAM CP 8888, succ Centre-ville
Montréal, QC H3C 3PC
B#514 987 3000x4927; H#450 247 0461;
huffmam.shawn@uqam.ca
théâtre québécois

Erin Hurley

Dept. of Eng. #397 1873 E. Mall
University of British Columbia
Vancouver, BC V6T 1Z1
B#604 822 5101; Fax#604 822 6906
hurley@interchange.ubc.ca
Directing Québécois Theatre

Kate Jamin

1216 Gladstone Ave.
Victoria, BC V8T 1G6
H#250 380 4948;
kathrose@uvic.ca

Silvija Jestrovic

179A DeGrassi St.
Toronto, ON M4M 2K8
H#416 406 3077; Fax#416 406 3077
silvijaj@home.com
Avant-garde theatre, Lang., Dramaturgy

Chris Johnson

Theatre Program
University of Manitoba
Winnipeg, MB R3T 2M8
B#204 474 9758; Fax#204 474 7684
cjohns@ms.umanitoba.ca
West. Can., George F. Walker, play dev.

Stephen Burge Johnson

Graduate Centre for Study of Drama
University of Toronto
Toronto, ON M5T 2Z9
B#416 978 7984; Fax#416 971 1378
sjohnson@credit.erin.utoronto.ca
19th & 20th C perf; US & Can History &
historiography. Early Film; Perf. of race

Denis Johnston

c/o The Shaw Festival
Box 774
Niagara-on-the-Lake, ON L0S 1J0
B#905 468 2153; Fax#905 468 5438
drj@shawfest.com
20th century Can. Drama & Theatre; plays
of Shaw's lifetime (1856-1950)

Heather Jones

Box 370
College of the North Atlantic
Burin Bay Arm, NFLD A0E 1G0
B#709 891 1253; Fax#705 891 2256
hjones@nf.sympatico.ca
19th century, women's drama & theatre

Leslie Katz

Graduate Centre for study of Drama
University of Toronto 214 College st
Toronto, ON M5T 2Z9
B#416 978 7980; Fax#416 971 1378
lkatz@attcanada.ca

Diana Mady Kelly

School of Dramatic Art 401 Sunset
University of Windsor
Windsor, ON N9B 3P4

B#519 253 3000x2805; Fax#519 971 3629
madykel@uwindsor.ca
Acting, Text Analysis, Directing, Char. Dev

Jessie Kennedy

5 Mallory Gardens
Toronto, ON M4V 2A7

Rosalind Kerr

Drama Dept. FAB 3-146
University of Alberta
Edmonton, AB T6G 2C9
B#780 492 8737; Fax#780 492 9156
rosalind.kerr@ualberta.ca.
Gender in Perf. - Italian Com. dell'Arte :
Contemp. Can.

Bruce Kirkley

University College of the Fraser Valley
Theatre Dept. 45635 Yale Rd.
Chilliwack, BC V2P 6T4
B#604 792 0025x2430; Fax#604 824 2915
kirkleyb@ucfv.bc.ca
Th.&TV, John Hirsch, Acting, Voice, Directing

Mikko Kivisto

Department of Drama
University of Calgary
Calgary, AB T2N 1N4
B#403 220 2837; H#403 265 4133;
mwkivist@ucalgary.ca
Gwen Pharis Ringwood. Can. Theatre

Ric Knowles

Drama Department
University of Guelph
Guelph, ON N1G 2W1
B#519 824 4120x2931; Fax#519 824 0560
rknowles@uoguelph.ca
Contemp. drama; Can. Shakespeare;
Pedagogy; Cultural Studies

Susan Knutson

Université Sainte-Anne
Church Pt., NS B0W 1M0
B#902 769 2114x151; Fax#902 769 2930
knutson@klis.com
Acadian Theatre

Dominique Lafon

Université d'Ottawa Faculté des Arts
60 rue Université CP 450 succA
Ottawa, ON K1N 6N5
B#613 562 5800x1091; Fax#613 562 5981
dlafon@uottawa.ca

Jean-Marc Larrue

251 Boul Cardinal-Léger
Pincoirt, QC J7V 3Y6
H#450 373 9441 x211;

Bernard Lavoie

6891 De Normanville
Montréal, QC H2S 2C2
B#514 276 1359; H#514 276 1359;
k22401@er.uqam.ca

Patrick Leroux

2173 MARCIL
Montréal, QC H4A 2Z2
B#514 735 2588; H#613 747 9283;
pleroux@vif.com
Franco-ontarien et québécois, perf. art, post
moderne, installation

Laura Levin
1850 Arch St. Apt # 5
Berkeley, CA 94709 USA
H#510 649 9052;
levinlaura@aol.com

Serials Libraries Division
University of Washington
Box 352900
Seattle, WA 98195-2900 USA

Acquisitions/Serials Library
B100 Mackintosh-Corry Hall
Queen's University Libraries
Kingston, ON K7L 5C4

McPherson Library
Tech Servs-Serials
University of Victoria PO Box 1800
Victoria, BC V8W 3H5

R. P. Bell Library
Mount Allison University
49 York St.
Sackville, NB E4L 1C6
B#506 364 2566; Fax#506 364 2617

Serials - Leddy Library
University of Windsor
Windsor, ON N9B 3P4
Fax#519 973 7076

Ward Chipman Library
P. O. Box 5050
U. of New Brunswick
Saint John, NB E2L 4L5
B#506 648 5700; Fax#506 648 5701
lhansen@unbsj.ca

York University Library
Serials Section
4700 Keele Street
North York, ON M3J 1P3

Leanore Lieblein
Dept. of Eng. McGill University
853 Sherbrooke West
Montréal, QC H3A 2T6
B#514 398 6580; Fax#514 398 8146
czln@musica.mcgill.ca
Perf. Studies, feminism theatre,
Shakespeare in perf., Québécois theatre

Allana Lindgren
P. O. Box 5344
Victoria, BC V8R 6S4
H#250658 0591;
allana_l@hotmail.com ///Françoise Sullivan

Edward Little
Dept. of Theatre Concordia University
7141 Sherbrooke St. West
Montréal, QC H4B 1R6
B#514 848 4788; Fax#514 848 4525
elittle@alcor.concordia.ca
Large-scale community plays, popular
theatre, Drama for Human Development

Myra A. Malley
174 Canada Street
Hamilton, ON L8P 1P6
H#905 525 7176;
mmalley@yorku.ca
Can. Theatre History

George Mann
3514 -- 10A Ave. S.
Lethbridge, AB T1K 0H4
H#403 328 3906;
Sterndale Bennets

Laurin Mann
Drama University of Lethbridge
4401 University Dr.
Lethbridge, AB T1K 3M4
B#403 329 1849; H#403 381 8440;
mannlm@uleth.ca
actor training / acting theory / movement

Marc Maufort
Av. Richard Neybergh, 42
Bruxelles, 1020
Belgium
B#32 2 650 38 11; Fax#32 2 650 24 50
mmaufort@ulb.ac.be
Contemp. Eng. Can. & Australian Drama

Kim McCaw
11412 - 44A Ave
Edmonton, AB T6J 0Z9
B#780 492 1095; Fax#780 431 1353
kim.mccaw@ualberta.ca
Can. New Play Development

Debra McLaughlan
Brock University
Faculty of Education
St. Catharines, ON L2S 3A1

Iana Meerzon
35 Charles St. West apt. 1204
Toronto, ON M4Y 1R6
H#416 961 1408;
dimapriven@hotmail.com
Theatre theory, theory of acting semiotics

Winifred M. Mellor-Hay
9 Oakham Place
Bolton, ON L7E 1L7
H#905 951 1532; Fax#905 951 7078
mellor.hay@home.com
Can. Writing by Women, Gay and Lesbian,
Native Studies, Creation myths and
goddess culture

Carole S. Miller
1807 Forest Road
Victoria, BC V8N 1H5
B#250 721 6348; Fax#250 721 3780
cmiller@uvic.ca
Drama Theatre in Ed., Pre-service Ed.

Mary Jane Miller
Fine Arts
Brock University
St. Catharines, ON L2S 3A1
B#905 688 5550x3584; Fax#905 682 8020
mjmiller@spartan.ac.brocku.ca
Can. Television Drama, Representations of
First Nations in Can. TV Drama

Norah Morgan
1150 Effington Road
Ridgeville, ON L0S 1M0
H#905 892 3637;
nmorgan@dewey.ed.brocku.ca
Collaborative action research

Marlene Moser
200 Palmerston Ave.
Toronto, ON M6J 2J4
B#905 688 5550x3213; H#416 603 3402;
marlene.moser@utoronto.ca

Edward Mullaly
Dept. of Eng. Carleton Hall
University of New Brunswick
Fredericton, NB E3B 5A3
B#506 453 4676; Fax#503 453 5069
mullaly@unb.ca
Can. Th. History, Internet Th. Research

Erminio G. Neglia
R256 Mississauga Campus
University of Toronto
Mississauga, ON L5L 1C6
B#905 828 3763; H#905 273 5943;
Hispanic Theatre Italian Drama: Pirandello

Patrick Neilson
Dept. of Eng. McGill University
853 Sherbrooke St. W.
Montréal, QC H3A 2T6
B#514 398 6594; H#514 989 9391;
pneils@po-box.mcgill.ca
Scenography outdoor theatre

Glen Nichols
Département d'anglais
Université de Moncton
Moncton, NB E1A 3E9
B#506 858 4244; Fax#506 858 4166
nichols@umoncton.ca
Theatre history, translation, Acadian Th.

Jim Noonan
32 Lucas Ln
Ottawa, ON K2S 1S5
B#613 520 2600x2307; Fax#613 520 3544
jnoonan@sympatico.ca
Modern Can. Drama Culture and Rideau
Hall, National Arts Centre

Anne Nothof
Centre for Language & Literature
Athabasca University
Athabasca, AB T9S 3A3
B#780 464 4235; Fax#780 467 6731
annen@athabascau.ca
Can. Prairie Drama, Feminist Drama,
Post-Colonial Drama, Mod. Brit. Drama

Robert Nunn
52 Crescentwood Drive
St. Catharines, ON L2N 4L2
H#905 646 6597;
rnnun@spartan.ac.brocku.ca
Can. Drama; Theatre Semiotics

Larry O'Farrell
Queens University
Kingston, ON K7L 5C4

Patrick B. O'Neill
Speech and Drama Department
Mount Saint Vincent University
Halifax, NS B3M 2J6
B#902 457 6224; Fax#902 457 6455
patrick.oneill@msvu.ca
19th C theatre history, Halifax theatre

Maríel O'Neill-Karch

Dept. of Fre.
University of Toronto
Toronto, ON M5S 3G3
B#416 978 3390; Fax#416 978 3887
m.oneill.karch@utoronto.ca
Que. & Franco-Ontarian theatre; semiotics

Wole Olaiya Pius

Graduate Centre for study of Drama
214 College St. U. of Toronto
Toronto, ON M5T 2Z9
woleolami@yahoo.com

Margaret Gail Osachoff

Dep't of Eng.
University of Saskatchewan
Saskatoon, SK S7N 5A5
H#306 242 5969;

Malcolm Page

1055 Scantings
Vancouver, BC V6H 3N9
B#604 291 3781; Fax#604 291 5737
page@sfu.ca
Contemp. Can. Theatre; BC th. history

Natalie A. Papoutsis

77 Ternhill Crescent
Don Mills, ON M3C 2E4

Brian C. Parkinson

Division of Theatre & Dramatic Arts
University of Lethbridge
Lethbridge, AB T1K 3M4
B#403 329 2693; Fax#403 328 8803
parkinson@uleth.ca
Acting/Directing - Directing

Wes D. Pearce

Rm 270 Riddell Centre
University of Regina
Regina, SK S4S 0A2
B#306 585 5571; Fax#306 585 5599
wes.pearce@uregina.ca
Design interpretation and creation; Design
and Research Methods

Don Perkins

5403--114B Street
Edmonton, AB T6H 3N6
B#780 492 7030; Fax#780 492 8142
dperkins@gpu.srv.ualberta.ca
Historical drama, Native drama

Katherine Piggott

10 Robmar St.
Brooklin, ON L1M 1T7

Ruth Pincoe

737 Palmerston Avenue
Toronto, ON M6G 2R3
B#416 530 4735; Fax#416 534 1476
ruth.pincoe@sympatico.ca
Bibliography archives, editorial issues

Richard Plant

3190 Byron Street
Whitevale, ON L0H 1M0
H#905 294 4141;
rplant@chass.utoronto.ca
Can. theatre; theory; criticism; censorship

Playwrights Union of Canada

54 Wolseley Street
Toronto, ON M5T 1A5
B#416 703 1636; Fax#416 703 0059
angela@puc.ca

Marilyn Potts

1804 Braeside Pl. S.W.
Calgary, AB T2W 0Z5
H#403 252 7927;
pottsc@cadvision.com
Alberta Drama Ed. Origins, ATP

John Poulsen

Faculty of Education
University of Lethbridge
Lethbridge, AB T1K 3M4
B#403 329 2463; Fax#403 329 2252
john.poulsen@uleth.ca
Directing, Collective Creation, Tertiary
Drama Education

Monica Prendergast

Curriculum and Instruction U Vic
P.O Box 1700 Stn CSC
Victoria, BC V8W 2Y2

Lisbie Rae

RR 3
Puslinch, ON N0B 2J0
H#813 902 1153;
lisbie@interlynx.net
Can. Theatre: Shaw Festival; Criticism;
Physical Theatre & Mime

Maria Susana Redondo

3911 Thornapple St.
Chevy Chase, MD 20815
USA
B#703 993 7716; H#301 718 8071;
redondo.geibard@worldnet.att.net
Contemp. & Women's Theatres; Theories of
the Theatre and Drama; Film

Gregory Reid

Faculté des lettres et sciences humaines
Université de Sherbrooke
Sherbrooke, QC J1K 2R1
B#819 821 8000x2279; Fax#819 821 7285
greid@courrier.usherb.ca
Comp. Can. Drama; Anglo-Que Drama;
Tragedy & Madness in Theatre History

Natalie Rewa

Department of Drama
Queen's University
Kingston, ON K7L 3N6
B#613 545 6000x74334; Fax#613 545 6268
rewan@post.queensu.ca
Scenography, feminism

Jonathan Rittenhouse

Vice-Principal
Bishop's University
Lennoxville, QC J1M 1Z7
B#819 822 9600x2610; Fax#819 822 9661
jrittenh@ubishops.ca
Eng. Language Theatre in Québec

Alvina Ruprecht

Études Française Carleton University
1125 Colonel By Drive
Ottawa, ON K1S 5B6
B#613 728 3262; Fax#613 728 2028

ruptrechtalvina@hotmail.ca
Théâtre francophone, Post-colonial theatre,
aesthetics, history, dramaturgy

Ann Saddlemeyer

10876 Madrona Dr.
North Sannich, BC V8L 5N9
H#250 656 9320; Fax#250 656 9320
saddlemey@uvic.ca
Women in theatre

Diane Saint-Jacques

Dépt de Didactique U. de Montréal
C.P. 6128 succ. Centre-ville
Montréal, QC H3C 3J7
B#514 343 5793; Fax#514 343 7286
stjacqud@sympatico.ca
Didact. de l'art dramatique, cult. et curric.

Denis Salter

4965 ave. Connaught
Montréal, QC H4V 1X4
B#514 398 6573; Fax#514 398 8146
cyws@musica.mcgill.ca
Vict., Cdn. & Que theatre history; Mod.
drama; Historiography; Shakes. perf.

Alan Scheer

465 Delaware Av.
Toronto, ON M6H 2V1

Marlis Schweitzer

#308 -3420 Quadra St.
Victoria, BC V8X 1G7
mschweitzer@pacificcoast.net

Shelley Scott

Theatre and Dramatic Arts
University of Lethbridge
Lethbridge, AB T1K 3M4
B#403 329 2671; Fax#403 328 7127
scotsc@uleth.ca
Can. drama and theatre; women in theatre

Ryan Seeley

396 Avenue Rd. Suite 320
Toronto, ON M4V 2H5
seeleyryan@hotmail.com

Gavin Sempie

Dept. of Drama Ch-209
University of Calgary
Calgary, AB T2N 1N4
B#403 220 6469; H#403 240 3177;
sempieg@cadvision.com
set, lighting, costume design, archival and
portrait photography

Valerie Senyk

214 College St
Sudbury, ON P3C 4V2
B#705 673 1730x30; Fax#705 673 4979
vsenyk@nickel.laurentian.ca
Postmodern Playwriting, Japanese Noh
Theatre, Processes of acting

Teresa Simm

569 Ossington Ave.
Toronto, ON M6G 3T4
H#416 539 8412;
teresa.simm@utoronto.ca
Ethics in contemp. Can. women's drama

Jamie Skidmore
Box 111 6335 Thunderbird Cres.
Vancouver, BC B6T 2G9
H#604 228 2452;
skidmore@chass.utoronto.ca

Ches Skinner
Theatre & Dramatic Arts
University of Lethbridge
Lethbridge, AB T1K 3M4
B#403 329 2155; Fax#403 382 7127
skinner@uleth.ca

Paula Sperdakos
Visual and Performing Arts
U. of Toronto at Scarborough
Scarborough, ON M1C 1A4
B#416 287 7188; Fax#416 927 1079
sperdakos@scar.utoronto.ca

Sam Stedman
19B Springhurst Ave.
Toronto, ON M6K 1B1
H#416 536 8025; Fax#416 536 8025
samstedman@hotmail.com

Ivy Steel
110 The Esplanade #109
Toronto, ON M5E 1X9

Ross Stuart
Dept. of Theatre York University
4700 Keele Street
Toronto, ON M3J 1P3
B#416 736 2100 x77347; H#519 271 5726;
rstuart@yorku.ca
Musical Theatre; Revue; Summer Festivals;
Stratford; Satire

Andrew Swartz
67 Lynwood Avenue
Toronto, ON M4V 1K5

Eve Therrien
51 Cheever Place #1
Brooklyn, NY 11231 USA
B#212 992 9506; H#718 852 9343;
evetherrien@hotmail.com
Théâtre Québécois contemporain

Deborah Tihanyi
#5 Shady Golfway #309
Don Mills, ON M3C 3A5
H#416 467 7831;
deborah.tihanyi@utoronto.ca
dramaturgy & criticism; Can. play dev.

Joanne Tompkins
Department of Eng.
University of Queensland
QLD Q4072
Australia
B#617 3365 1435; Fax#617 3365 2799
j.tompkins@mailbox.uq.edu.au
Can. theatre, post-colonial theatre

Rémi Tourangeau
Dépt. de Français UQTR
Case Postale 500
Trois-Rivières, QC G9A 5S3
B#819 376 5123; Fax#819 378 0607
remi_tourangeau@uqtr.quebec.ca
Histoire du théâtre et du parathéâtre au
Canada; théorie et critique du spectacle

Léa V. Usin
Dept. of Theatre
University of Ottawa
Ottawa, ON K1N 6N5
B#613 562 5800x1258; Fax#613 562 5993
lusin@uottawa.ca
Ottawa th. history; Nat'l theatre, drama

Dragana Varagic
182 Woodycrest Ave.
Toronto, ON M4S 3C1
H#416 778 1987; Fax#416 778 1943
dragana.varagic@evdoramail.com
acting directing teaching

Guillermo Verdecchia
46 Carus Ave
Toronto, ON M6G 2A4
B#416 203 9000; Fax#416 516 4653
glv@interlog.com
Theatre maker (writer, actor, director)

Anton Wagner
2306-201 Sherbourne St.
Toronto, ON M5A 3X2
B#416 863 1209; Fax#416 863 9973
awagner@yorku.ca
Herman Voaden, theatre criticism

Craig S. Walker
Dept. of Drama
Queen's University
Kingston, ON K7K 4S1
B#613 545 6000x75292; Fax#613 545 6268
walkerc@post.queensu.ca
Can. Drama, theory of drama

Robert Wallace
127 Albany Ave
Toronto, ON M5R 3C5
B#416 736 2100x88526; Fax#416 487 6850
bwallace@glendon.yorku.ca

Andrea Ward
77 Huntley Apt. 2110
Toronto, ON M4Y 2P3

Dr. Mary Jane Warner
Dept. of Dance
York University
Toronto, ON M3J 1P3
B#416 736 5137; Fax#416 736 5743
mjwarner@edu.yorku.ca
Can. Dance, Multimedia development

Jerry Wasserman
Department of Eng.
University of British Columbia
Vancouver, BC V6T 1Z1
B#604 822 4485; Fax#604 822 6906
jerrywas@interchange.ubc.ca
Modern Can. Drama; Can. Theatre History

Michael J. Whitfield
3 - 236 William St.
Stratford, ON N5Y 4Y3
H#519 571 8392 ; Fax#519 271 6802
Pantages Vaudeville; Lighting Design;
History of Lighting

Cynthia Zimmerman
Eng. Dept. Glendon College
2275 Bayview Ave.
Toronto, ON M4N 3M6

B#416 487 6713; Fax#416 487 6850
czimmer@yorku.ca
Contemporary Can. Drama

Heather McCallum (Hon.)
175 Elm St. Apt. 402
Toronto, ON M5T 2Z8
H#416 598 0661;
Theatre Archives; Libraries

Sherrill E. Grace
Dept. of Eng. 397 1873 East Mall
University of British Columbia
Vancouver, BC V6T 1Z1
B#604 822 3174; Fax#604 822 6906
grace@arts.ubc.ca
Contemp. Can. drama; Women playwrights;
Lill, Pollock. Thompson

Periodicals Main Library
Memorial University of NFLD
St. John's, NFLD A1B 3Y1

Serials Library
University of Lethbridge
4401 University Dr.
Lethbridge, AB T1K 3M4
B#403 329 2267; Fax#403 329 2022

Rota Lister
Department of Eng.
University of Waterloo
Waterloo, ON N2L 3G1
H#519 773 1062;
Can. Drama Can. Women writers

PACT c/o Pat Bradley
30 St. Patrick Street, 2nd Floor
Toronto, ON M5T 3A3.

Juliana Saxton
Dept. of Theatre
University of Victoria PO Box 1700
Victoria, BC V8W 2Y2
B#250 721 7997; Fax#250 721 6596
jsaxton@finearts.uvic.ca
Popular Theatre, Collective devising, pre &
tertiary Drama/Theatre in Education

Mary Elizabeth Smith
49 Princess Street
St. Stephen, NB E3L 2E9
H#506 466 6844;
smiths@nbnet.nb.ca
Maritime drama & theatre history;
Renaissance drama

Melanie A. Stevenson
McMaster University Dept. of Eng.
1280 Main St. W., CNH-321
Hamilton, ON L8S 4L9
B#905 525 9140x23740; Fax#905 777 8316
mel.stevenson@utoronto.ca
Postcolonial approaches to Can. theatre;
Can. women's theatre; Identity politics in
Can. theatre; Shakespeare in Canada

Martine Beaulne (Hon.)
Département de Théâtre C.P. 8888
Université du Québec à Montréal
Montréal, QC H3C 3P8

Diane Bessai (Hon.)
Dept. of Eng.
University of Alberta
Edmonton, AB T6G 2E5
H#780 439 3766;
Regional Theatre (particularly prairies)
Edmonton Theatre History

André Brassard (Hon.)
École Nationale de Théâtre
5030 rue St-Denis
Montréal, QC H2J 2L8

Grace Butt (Hon.)
Box 10075
Manuels, NFLD A1X 1C8

Thomas J. Cahill (Hon.)
39 Quidi Vidi Village Rd.
St. John's, NFLD A1A 1E9

Joy Coghill (Hon.)
311-2020 E. Kent Ave.
Vancouver, BC V5P 4X1

Joyce Doolittle (Hon.)
2108 7th st. SW
Calgary, AB T2T 2X2

David Gardner (Hon.)
#902 - 55 Prince Arthur Ave.
Toronto, ON M5R 1B3
B#416 975 9981; Fax#416 975 9981
Prehistory to modern; Ontario variety

Cynthia Grant (Hon.)
Company of Sirens
736 Bathurst St.
Toronto, ON M5S 2R4
B#416 466 5607;

Paul Hébert (Hon.)
263, avenue Royale
St-Petronille
Ile d'Orléans, QC G1A 4C0

Tom Hendry (Hon.)
34 Elgin Street
Toronto, ON M5R 1G6

Ron Irving (Hon.)
Dalton Hall, University of PEI
550 University Ave.
Charlottetown, PEI C1A 4P3

Walter Kaasa (Hon.)
7004 Fulton Drive
Edmonton, AB T6A 3V5
H#780 466 9307;
Kaasa Communication Ltd. 10210 108 Ave.
Edmonton T5H 1A8 (780)421-8169

Antonine Maillet (Hon.)
735, ave Antonine-Maillet
Montréal, QC H2V 2Y4
B#514 845 0267; Fax#514 845 0712

Peter Mannering (Hon.)
1325 Franklin Terrace, #5
Victoria, BC V8S 1C8

Jovette Marchessault (Hon.)
Étang aux Oies
Kingsbury, QC J0B 1X0
B#819 826 2259;

Arthur Milner (Hon.)
18-61 Cartier Street
Ottawa, ON K2P 1J4

J. Mavor Moore (Hon.)
2826 Arbutus Rd.
Victoria, BC V8N 5X5

Christopher Newton (Hon.)
P.O. Box 774
Niagara-on-the-Lake, ON L0S 1J0

Paul O'Neill (Hon.)
115 Rennie's Mill Rd.
St. John's, NFLD A1B 2P2
H#709 722 7372;
poneill@firstcity.net

Poi Pelletier (Hon.)
3844 rue St. Herbert
Montréal, QC H2L 4A5

Gilles Provost (Hon.)
30, rue Front
Hull, QC J8Y 3M5

Aviva Ravel (Hon.)
2662 Bethel Crest Drive
Bethel Park, PA 15102
USA

James Reaney (Hon.)
276 Huron street
London, ON N6A 2J9

Leo Remillard (Hon.)
400 rue Des Meurons
Winnipeg, MB R2H 3H3

Kim Renders (Hon.)
550 St. Andrew St W
Fergus, ON N1M 1P5
krenders@uoguelph.ca

Toby Ryan (Hon.)
42 Barton Avenue
Toronto, ON M6G 1P3

Nightwood Theatre (Hon.)
9 St. Nicholas Street, 6th Floor
Toronto, ON M4Y 1W5
H#416 944 1740;
nightwd@interlog.com

Robert Trudel (Hon.)
393 Westmount Dr.
Winnipeg, MB R2J 1P1

Mary Vingoe (Hon.)
Eastern Front Theatre
PO Box 11
Dartmouth, NS B2Y 3Y2
B#902 466 2769;
mvingoe@istar.ca

Maureen White (Hon.)
6 St. Clare's Ave.
Harold's Cross
Dublin, ON M5V 1P9
IRELAND
ocal@indigo.ie

Herbert Whittaker (Hon.)
apt. #301 10 Lampert Avenue
Toronto, ON M4W 1S6

Association for Canadian Theatre Research
Association de la recherche théâtrale au Canada

NEWSLETTER
BULLETIN DE LIAISON

Vol. 26 No. 1

Spring / Printemps 2002

Table of Contents/Table des matières

PROGRAMME 2002 ACTR Conference / Congrès de l'ARTC 2002	4
Conference Abstracts / Précis des exposés	7
Association News & Notices / Informations de l'Association	19
Bibliography Up-Date / Mise-à-jour de la bibliographie: 2002	24

Bienvenue au colloque / Conference Welcome Stephen Johnston

WELCOME to our twenty-sixth annual conference, organized this year at the University of Toronto's Graduate Centre for Study of Drama, where all of our activities will be focussed. The executive and organizing committee have put together what we hope you will find a good environment for sharing research and discussing the issues of the day, and for making and renewing friendships. Thanks to a record number of responses to our call for submissions, we have planned a series of plenary and concurrent sessions grouped around three general subject areas--Canadian Performance/Practice, Witness to Oppression, and Opening the (Theatrical) Box. We have added to these a non-stop round of special events, including meetings with the Association for Canadian and Quebec Literatures and the Canadian Gay and Lesbian Studies Association, a meeting with local theatre professionals, a play launch sponsored by Talonbooks, a reading sponsored by the Playwrights Union of Canada and Theatrebooks, ongoing exhibitions, and--at the end of the first day--a reception (all right, a party) celebrating ourselves at twenty-six, and the individuals who have guided us during those years. We will of course have our annual banquet with honoured guests; and we will also, in an effort to provide the maximum opportunity for informal discussion, offer daily buffet luncheons as well as the usual refreshment. We look forward to seeing you there--bring a friend or two.

Stephen Johnson, for the organizing committee and the ACTR executive

Nous vous souhaitons la BIENVENUE à notre vingt-sixième conférence annuelle qui aura lieu, cette année, au *Graduate Centre for Study of Drama* de la *University of Toronto*. C'est à cet endroit que se dérouleront tous les activités. Le comité de direction et le comité organisateur ont tenté de créer un environnement qui encourage le partage de la recherche, la discussion de problèmes du moment et le renouement de liens amicaux. Grâce à un nombre record de réponses à notre demande de propositions, nous avons préparé une série de sessions plénières et simultanées qui sont regroupées en trois catégories générales (Performance/pratique canadienne, Témoin de l'oppression et Ouvrir la boîte « théâtrale »). Nous avons ajouté à ces sessions une série d'événements spéciaux ininterrompue qui inclue des rencontres avec l'Assoc. des littératures canadiennes et québécoises et la Société canadienne des études lesbiennes et gaies, une rencontre avec des professionnels locaux du monde du théâtre, le lancement d'une pièce commandité par Talonbooks, une lecture publique commanditée par le *Playwrights Union of Canada* et *Theatrebooks*, des expositions continues, et, au terme de la première journée, une réception (d'accord... une fête!) qui nous met à l'honneur pour nos vingt-six ans et qui célèbre les gens qui nous ont guidé au cours de ces années. Nous aurons, bien entendu, notre banquet annuel avec nos invités d'honneurs. Nous offrirons également, afin de permettre le plus d'occasions possibles de discuter de façon familière, un buffet-déjeuner chaque jour et, comme à l'habitude, des rafraîchissements. Nous attendons avec impatience de vous voir (apportez un ami ou deux).
Stephen Johnson, au nom du comité organisateur et la direction de l'ARTC

Don't Forget to
Renew Your
Membership Today!!!



The Newsletter / Le Bulletin de liaison

The Association for Canadian Theatre Research is a non-profit organization founded in 1976 to support and encourage research in theatre and performance studies in Canada, with a special interest in Canadian work. The *Newsletter* is published twice a year and distributed to individual and institutional members of the Association.

In its print and electronic formats the *Newsletter* is the best way to let Association members know about conferences, calls for papers, new resources and news about members.

The opinions expressed by individual articles in this newsletter belong to their authors and do not necessarily represent those of the editor or the Association.

Fondée en 1976, l'Association de la recherche théâtrale au Canada est une organisation à but non lucratif d'appuyer et d'encourager la recherche dans les études du théâtre et de la performance au Canada avec un intérêt particulier aux oeuvres canadiennes. Le *Bulletin*, publié deux fois par année, est distribué aux membres de l'Association, soit les institutions ainsi que les individus. Le *Bulletin*, en format papier et en version électronique, permet à l'Association de communiquer à tous ses membres des informations au sujet des conférences, des appels de communication, des nouvelles ressources et des informations au sujet de ses membres. Les opinions exprimées dans ce *Bulletin* à l'intérieur d'articles écrits par nos membres ne sont pas nécessairement représentatives de celles de l'éditeur ou de l'Association.

Submission deadlines:

1 March for the Spring issue

15 September for the Fall issue.

Format:

Please submit material to the *Newsletter* either on computer disk or as email attachments in WordPerfect or Word for PCs.

Dates limites pour la remise d'articles:

1 mars pour le numéro du printemps

15 septembre pour le numéro de l'automne

Format:

On vous demande de remettre tout matériel au *Bulletin de liaison* soit sur disquette d'ordinateur ou en annexe de courriel (WordPerfect ou Word pour PC).

Language Policy: The *Newsletter* will publish submissions in the language(s) submitted. All items requiring translation must be received at least two weeks prior to the above deadlines (i.e. Feb 15 and Sept 1).

Please address correspondence and submissions to:

Politique sur la langue: Les articles seront publiés dans la langue dans laquelle ils ont été écrits. L'éditeur doit recevoir tous les textes à être traduits au moins deux semaines avant les dates limites indiqués au-dessus (c.-à-d. le 15 fév et le 1er sept). Veuillez envoyer S.V.P. toute correspondance à l'adresse suivante:

Glen Nichols, Editor/éditeur

ACTR Newsletter / Bulletin de liaison de l'ARTC

Département d'anglais

Université de Moncton

Moncton, NB

E1A 3E9

email/courriel: nicholsg@umoncton.ca

phone/tél: (506) 858-4244

fax/télécopieur: (506) 858-4166

ACTR on the Internet: ARTC dans l'Internet:

Be sure to visit the ACTR website at

<http://www.umoncton.ca/facarts/anglais/actr/artc.htm>

where you'll find links to many other useful sites.

Veuillez visiter le site Internet de l'ARTC à

<http://www.umoncton.ca/facarts/anglais/actr/artc.htm>

où vous trouverez des liens aux autres sites intéressants.

Electronic Discussion Lists:

For information and discussion about Canadian theatre throughout the year, you might wish to subscribe to the English and French language electronic discussion lists: CANDRAMA and QUEATRE.

To subscribe to CANDRAMA, send the message, "subscribe candrama yourfirstname yourlastname" to the list server at <listserv@unb.ca>.

Forums de discussion électroniques

Si vous souhaitez discuter ou recevoir des informations au sujet du théâtre au Canada pendant toute l'année, abonnez-vous au forums électroniques CANDRAMA (anglais) et QUEATRE (français):

Pour s'abonner à la liste QUEATRE, envoyer le message: "subscribe queatre Prenom Nom" à l'adresse <listproc@uqam.ca>.

Acknowledgements/Remerciements: The editor wishes to acknowledge the invaluable help and cooperation of the / L'éditeur souhaite souligner la participation inestimable du Département d'anglais, Université de Moncton, Karine Chenard et Nadège Cormier. Publication of this *Newsletter* is supported in part by funds supplied by the Social Sciences and Humanities Research Council of Canada. / La publication de ce *Bulletin de liaison* est possible grâce en partie à l'aide financière de la part du Conseil de recherches en sciences humaines au Canada.

ISSN 0705 7989

Executive Officers/Membres du bureau exécutif 2000/2001

Anne Nothof (President/Présidente)
<annen@athabasca.ca>

Quebec/Le Québec
Gregory Reid <greid@courrier.usherb.ca>

Moir Day (Vice-Pres./Vice-Prés.)
<moiraday@duke.usask.ca>

British Columbia/La Colombie-Britannique
Jerry Wasserman <jerrywas@interchange.ubc.ca>

Atlantic Region/Les provinces atlantiques
Bruce Barton <bbarton@utm.utoronto.ca>
George Belliveau <gbelliveau@Upei.CA>

Prairie Region/Les provinces de l'Ouest
Lisa Doolittle <doolittle@uleth.ca>
Shelley Scott <scotsc@uleth.ca> (secretary/secrétaire)

Ontario/L'Ontario
Cynthia Zimmerman <czimmer@yorku.ca>

Rep.-at-large/Membre sans désignation régionale
Edward Little <elittle@alcor.concordia.ca>

Rep. francophone: post vacant/poste à combler

John Poulsen (Membership Coord./
Coordinateur d'adhésions)
<john.poulsen@uleth.ca>

Brian Parkinson
(Treasurer/Trésorier)
<parkinson@uleth.ca>

Lisa Doolittle Returning Officer/
Responsable. du bureau de vote)
<doolittle@uleth.ca>

Committee Chairs and Reps/Président.e.s des comités et Représentant.e.s 2001-2002

Heather McCallum Scholarship: Paula Sperdakos
Professional Concerns:
Robert Lawrence Prize: Anne Nothof
Scholarly Awards: Bruce Barton
Women's Caucus: Roz Kerr
HSSFC Rep.: Margaret Coderre-Williams
Promotions: Shelley Scott et Edward Little
Rep. to the Management Board of TRIC: Ed Mullaly
Rep. to SQET: Gregory Reid

Bourse HeatherMcCallum: Paula Sperdakos
Affaires professionnelles:
Prix Robert Lawrence: Anne Nothof
Prix d'excellence: Bruce Barton
Com. des femmes: Roz Kerr
Rep. à la FCSHS: Margaret Coderre-Williams
Publicité: Shelley Scott et Edward Little
Rep. au Com. directeur de RTC: Ed Mullaly
Rep. à la SQET: Gregory Reid

Membership Information

Have you moved or changed departmental affiliation? Please remember to keep us informed so that you will continue to receive the *ACTR Newsletter* and *Theatre Research in Canada*. Change of address information should be sent to our Membership Coordinator, John Poulsen as soon as possible.

Renseignements importants

Avez-vous déménagé ou changé de département? Veuillez S.V.P. nous informer de ces changements afin d'assurer la continuité de votre abonnement au *Bulletin* et à la revue *Recherches théâtrales au Canada*! Envoyez les mises-à-jour aussitôt que possible au coordinateur d'adhésions, John Poulsen.

New ACTR rep to HSSFC / Nouvelle représentante de l'ARTC au FCSHS

I am very pleased to report that **Margaret Coderre-Williams** has agreed to be the HSSFC rep for ACTR/ARTC. She is in the Theatre Department at the University of Ottawa. Her e-mail is: mcoderre@uottawa.ca. You will remember Margaret's extraordinary Odyssey Theatre display at the Laval conference. Many thanks to Richard for representing us so well, and reporting back so helpfully.
Anne Nothof

Je suis heureux de vous annoncer que **Margaret Coderre-Williams** a accepté le poste de représentante au FCSHS pour l'ARTC/ACTR. Elle fait partie du Département de Théâtre à l'Université d'Ottawa. Son courriel est : mcoderre@uottawa.ca. Vous vous rappelez sans doute de son exposition extraordinaire sur le Théâtre Odysée présentée à la conférence de Laval. Nous remercions Richard de nous avoir si bien représentés et de nous avoir si bien communiqué l'information.
Anne Nothof

2002 ACTR Conference / Colloque de l'ARTC 2002

All information on the conference, including registration forms, is available on the Federation home page: www.hssfc.ca/english/congress/congress.html

Tout les renseignements, y compris le formulaire d'inscription, sont disponibles sur le site Web de la Fédération: www.hssfc.ca/francais/congress/congress.html

You can also phone the Federation to get your copy of the Congress Guide containing information on registration, accommodations and activities :

Vous pouvez téléphoner la Fédération afin d'obtenir des renseignements plus amples sur l'inscription, les accommodations et les activités du congrès:

Phone/Téléphone: (613) 238-6112; Fax/télécopieur: (613) 236-4853

Funding from SSHRC

ACTR receives limited funding from SSHRC to support travel costs of conference presenters. After the conference you can submit receipts and a travel-reimbursement form (available at the conference) to the ACTR treasurer. Depending on the number of people requesting funding and the amount of the SSHRC grant, presenters may receive up to 50% of their direct travel expenses (based on the lowest economy fares). Preference is given to graduate students, and presenters are encouraged to seek funding from their home institutions and other sources.

Financement du CRSH

Le CRSH accorde un certain financement à L'ARTC afin de défrayer les frais de déplacement des conférenciers et des conférencières. Après la conférence, vous pouvez soumettre vos reçus et vos formulaires de remboursement de frais de déplacement (disponibles à la conférence) au trésorier de l'ARTC. Selon le nombre de personnes qui demandent un financement et la somme d'argent accordée par le CRSH, il serait possible de rembourser jusqu'à 50% des frais de déplacement directs des conférenciers et conférencières (en s'inspirant des tarifs de classe économique les plus bas). La préférence sera accordée aux étudiants et étudiantes des 2^{me} et de 3^{me} cycles. De plus, les conférenciers et conférencières sont encouragés à faire des demandes de financement auprès d'autres organismes.

PROGRAMME

2002 ACTR Conference / Colloque de l'ARTC 2002

May 24-28, University of Toronto, du 24 au 28 mai

THROUGHOUT THE CONFERENCE there will be exhibitions and demonstrations off the Lobby of the Robert Gill Theatre (RGT), including:

Au cours du congrès on pourra voir des expositions et des démonstrations près du hall du Robert Gill Theatre (RGT), notamment :

1) An exhibition related to the career of Roy Mitchell, first director of Hart House (and well-known designer, teacher, and theosophist), initiated by Barb Drennan.

Une exposition en honneur de la carrière de Roy Mitchell, premier directeur de Hart House (décorateur, professeur et théosophe célèbre). Cette exposition est une initiative de Barb Drennan.

2) Demonstrations of the *Canadian Theatre Record/Recueil de théâtre canadien* Gateway (CTR), a project that will become the first centralized, online collection of Canada's original theatre materials, initiated by Lee Ramsay of the Toronto Reference Library.

Des démonstrations du *Recueil de théâtre canadien/Canadian Theatre Record*, Gateway (CTR). Ce projet constitue la première collection centralisée canadienne de documents initiaux relatifs au théâtre. Ces démonstrations sont une initiative de Lee Ramsay de la *Toronto Reference Library*.

FRIDAY 24 MAY - Le vendredi 24 mai

1500-1800: Meeting of the Executive/Réunion du Bureau de la direction (Serenity Room)

2000+: Pre-Conference Theatre: **Crave** by Sarah Kane at the Studio Theatre, Glen Morris Street (a one-hour Drama Centre production of the British play, followed by pub talk). Théâtre précédent le congrès : **Crave**, par Sarah Kane, au *Studio Theatre*, rue Glen Morris (une production du *Drama Centre* d'une heure de la pièce britannique, suivie d'une causerie).

SATURDAY 25 MAY - Le samedi 25 mai

NOTE: All sessions for Saturday will be held in the Robert Gill Theatre (RGT), Koffler Student Centre

NOTA : Toutes les sessions prévues pour samedi auront lieu au *Koffler Student Centre* du *Robert Gill Theatre* (RGT)

0830-0900: Morning Coffee / Pause-café

0900: Welcome/Discours d'accueil

0915-1100: Plenary Session/Séance plénière:

Canadian Performance/Practice: Portraits of the Artist: Plays by Canadian Women

Performance/pratique canadienne : Portrait de l'artiste : Pièces de théâtre par des femmes canadiennes

Présidente/Moderator: Cynthia Zimmerman

Sherrill Grace Artemisia's Sisters: Sally Clark and the Artist's Life

Anne Nothof Stifled Creativity in Sharon Pollock's *Angel's Trumpet*

Louise Forsythe Pol Pelletier's *Joie*

Moira Day Portrait of the Artist in Old Age: Gwen Pharis Ringwood's *The Lodge*

Joy Coghill On the Creation of *Song of This Place*

1100-1115 Refreshments / Rafrâichissements

1115-1245 Plenary Session/Séance plénière:

Witness to Oppression: Junctures of Memory: Theatrical Responses to State Violence

Témoign de l'oppression : Les frontières de la mémoire : Les réponses du théâtre à la violence étatique

Présidente/Moderator: Julie Salverson

Ruth Howard Placemats and What's the Difference Between an 'Artist' and a 'Cultural Animator'

Wolfgang Vachon Working with Victims in South Africa & Canada

Rosemary Jolly Pedagogy, Politics and Aesthetics in theatre for women in South Africa

Julie Salverson Dramaturgy and *The Haunting of Sophie Scholl*

1245-1430 Buffet Luncheon and Book Launch sponsored by TALONBOOKS (RGT Lobby)

Buffet-déjeuner et lancement de livres commandité par TALONBOOKS (le hall du RGT)

1430-1600 Plenary Session/Séance plénière

Canadian Theatre in Theory and Practice:

Le théâtre canadien en théorie et en pratique

Gregory J. Reid Canadian Theatre in Theory and Practice

Autres participants à déterminer / Participants: TBA

Président/Moderator: Bruce Barton

1600-1800 ACTR/ARTC Founders Reception: A party celebrating the origins & first twenty-six years of the Association's work, with special guests (RGT)

Réception des fondateurs.e.s ACTR/ARTC Une réception qui célèbre les fondateurs.e.s et les premier vingt-six ans de travail de l'Association; avec les invités.e.s vedettes (RGT)

2000+ Theatre options include:

Crave by Sarah Kane at the Studio Theatre, Glen Morris Street (a Drama Centre production of the British play)

Revealed By Fire by Lata Pada, at the Mississauga Arts Centre (the subject of Judith Rudakoff's paper Sunday morning)

Les choix de pièces de théâtre sont :

Crave, par Sarah Kane, au *Studio Theatre*, rue Glen Morris (une production du *Drama Centre* de la pièce britannique)

Revealed By Fire, par Lata Pada, au *Mississauga Arts Centre* (le sujet de la communication de Judith Rudakoff qui sera présentée dimanche matin)

SUNDAY 26 MAY - le Dimanche 26 mai

0830-0915 Morning Coffee / Pause-café

915-1045 Concurrent Sessions/Séances concomitantes

#1 Canadian Performance/Practice: Inventing Canada

Performance/pratique canadienne: Réinventer le Canada (Salle de répétition / Reh Rm)

Jerry Wasserman The Englishman's Boys and Girls: Canadian Theatre and American Power (1873, 1923, 1953)

Patrick Leroux Nous, tu: Moi. Un aperçu du personnage dans les espaces historiques et biographique des dramaturgies canadiennes de langue anglaise et française

Patrick O'Neill Clay M. Greene's performance of 'Louis Riel' (1885)

#2 Opening the 'Box': Multimedia Dramaturgy (RGT)

Ouvrir la « boîte » : Dramaturgie multimédia (RGT)

Bruce Barton Playing with the Enemy: Performance and Reception in Contemporary Canadian Theatre

Judith Rudakoff The Role of the Dramaturge in Lata Pada's *Revealed By Fire*

Susan Aaron Canadian Performance & Digital Technology

1045-1100 Refreshments / Rafrâichissements

1100-1230 Plenary Session/Séance plénière

avec/with the **Association of Canadian and Quebec Literatures/Assoc. des littératures canadiennes et québécoises (ACQL/ALCQ):**

Translation in Canadian Theatre/La traduction au théâtre canadien: a roundtable with/une table ronde avec Glen Nichols, Louise Ladouceur, Jane Koustas, Sonya Malaborza, et/and Bernard Lavoie (RGT)

1230-200 Buffet Luncheon & ACTR/ACQL Reception (RGT Lobby) & TRIC/RTC Editorial Board Meeting (Serenity Rm)

Buffet-déjeuner et réception de l'ARTC/ALCQ (le hall du RGT) et réunion du comité de rédaction du RTC/TRIC dans la *Serenity Room*

1400-1530 Concurrent Sessions/Séances concomitantes

#1 Witness to Oppression: Politics and the Portrayal of Domestic Life (RGT)

Témoign de l'oppression : Les relations familiales (RGT)

Marlene Moser Private/Public Tensions in *Perfect Pie & Habitat*

James Papoutsis Reading Betty Lambert's *Under the Skin*

#2 Opening the 'Box': Capital and the Consumer in Paratheatrical Performance

Ouvrir la « boîte » : Le capitalisme et le consommateur au sein de la performance parathéâtrale

(Salle de répétition / Reh Rm)

Scott Duchesne The Joy of Kirk: Reading William Shatner at SFX 2001

Marlis Schweitzer Skirting the Boundaries: Lucille's Fashion Show/War Drama on the Vaudeville Circuit

Natalie Alvarez 'Are You an Actor?': Big Fat Inc. and the Secret Agents of Capitalism

#3 Canadian Performance/Practice: Genre Shifts

Performance/pratique canadienne : Changements de genre (Serenity Room)

David Eden Falling out of Fashion: Attitudes towards the work of James Reaney

Dario Del Degan 'Heads in Jars': The Decapitation Metaphor as a Gateway into *Possible Worlds* for the *Here and Now*

Alan Scheer Did *Larry's Party* Sing? Adapting Canadian Fiction to the Musical Theatre Stage

1530-1545 Refreshments / Rafrâichissements**1545-1715 Concurrent Sessions/Séances concomitantes****#1 Witness to Oppression: Theatre after Censorship**

Témoignage de l'oppression : Le théâtre après la censure (RGT)

Erik Weissengruber Between East and West: Defining Europe's Boundaries in *Pentecost* and *Mad Forest*

Tibor Egervari Comparaison des pratiques théâtrales d'Europe centrale et de l'Amérique Nord

Geraldo Ferreira de Lima 'To Strike or Not to Strike': That's the Question in Gianfrancesco Guarnieri's *They Don't Wear Black* & David Fennario's *On the Job*

#2 Opening the 'Box': Environmental Stagings

Ouvrir la « boîte » : Mises en scène et environnement (Salle de répétition / Reh Rm)

Derek Mohamed The Burning Man Festival as Performance
Kathleen Foreman Theatrical Frontiers: Eco Theatre and Parks Canada

Kirsty Johnston Citing/Siting the Asylum: *Tripping Through Time* and Environmental Theatre at Toronto's Workman Theatre Project

#3 Canadian Performance/Practice: Pioneering Canadian Dance

Performance/pratique canadienne : Danse canadienne originale (Serenity Room)

The Contributions of/Les contributions d'Evelyn Geary, Gladys Forrester, Lilian Jarvis

Presentation by/ Conférencières: **Mary Jane Warner, Jennifer Bolt** and **Lee Tovey**

1900+ Playwrights Union of Canada/ Theatrebooks Reading and Reception (at Theatrebooks): Participants TBA
Playwrights Union of Canada/Lecture publique et réception à Theatrebooks. Participants à déterminer

MONDAY 27 MAY - le Lundi 27 mai

0830-0900 Morning Coffee / Pause-café

0900-1030 Concurrent Sessions/Séances concomitantes**#1 Witness to Oppression: Race, Ethnicity & the Outsider**

Témoignage de l'oppression : Les races, les apparences ethniques et l'étranger (Salle de répétition / Reh Rm)

David Fancy Crossing the Threshold: Koltes, Essence and 'Blackness'

Jacqueline Petropoulos Remapping the Boundaries of Representation: Critical Responses to *Jessica*

Michael Devine The Enemy is Us: Shifting Definitions of the Outsider in Newfoundland Drama

#2 Opening the 'Box': Body Theory (RGT)

Ouvrir la « boîte » : Théorie du corps (RGT)

Andrew Houston The Unmarked Measure—Measuring Performance on the Transdisciplinary (Playing) Field

Clarissa Hurley 'New Bodyism' and the Actor's Body in Commedia dell'arte

Krista Charbonneau Pushing the Limits of Puppetry and Politics in Ronnie Burkett's Memory Dress Trilogy

#3 Canadian Performance/Practice: Patronage, Promotion, and the Development of Canadian Theatre and Dance

Le parrainage, la promotion et le développement du théâtre et de la danse au Canada (Serenity Room)

Alex Hawkins The Role of the Patron/Lobbyist in the development of Canadian Theatre

Amy Bowering Setting the Stage for Professionalization: The Canadian Ballet Festivals 1948-54

Tony Vickery There's No Accounting for Livest: The Collapse of a Corporation

1030-1045 Refreshments / Rafrâichissements**1045-1230 Plenary Session/Séance plénière**

avec/with the Canadian Gay and Lesbian Studies Association/Soc. can. des études lesbiennes et gaies

Looking Forward, Looking Back: Queer Thinking About Theatre

Allant de l'avant, regardant le passé : Réflexion gaie sur le théâtre (RGT)

Doug Arrell Homosexual Panic in *Cat on a Hot Tin Roof*

Ian Mozdzen 'They Play the Sodomites': The Staging of Sodomy in Elizabethan England

Sky Gilbert Circumscribing the Profundity of our Desire: Oscar Wilde's Confession

Wes D Pearce A Place for Us?: Gay Men in Contemporary Theatre

1230-1400 Buffet Luncheon and ACTR/CGLSA (RGT Lobby)
Buffet-déjeuner et réception de l'ARTC/SCELG (le hall du RGT)

1400-1545 Concurrent Sessions/Séances concomitantes**#1 Politics, Theory and the Playwright**

Les opinions, la théorie et le dramaturge

(Salle de répétition / Reh Rm)

Maria-Clara Galery Valle-Inclan and Brecht: Towards a Gestic Reading of *Bohemian Lights* and *Mr Punch the Cuckold*

Milija Gluhovic The Ethics of Cultural Recall in the Present: Pinter's *Ashes to Ashes*

Miriam Glushakoff Dangerous Theatre: *Greselda Gambaro's Information for Foreigners*

Sean Carney The Boundary: The Intersection of Tragedy & the Postmodern in the Recent Plays of Edward Bond

#2 Performing Women / Inventing Women

Interpréter la femme/Réinventer la femme

(Serenity Room)

Jennifer Roberts-Smith Generic Miracles: Hrotswitha's Theatrical Poetics

Yana Meerzon Anton Chekhov's 'Hundred Pounds of Love' in Russian Modern and Postmodern Drama

Marcia Blumberg Donning Masks, Crossing Boundaries: The Performance of 'Emotional Autobiography' in *I, Claudia*

Valerie Senyk The Terror of Performing Beckett's *Not I*

#3 Realist Plays/ Anti-Realist Techniques (RGT)

Pièces réalistes/approches anti-réalistes (RGT)

Silvija Jestrovic *Uncle Vanya* after Theatre of the Absurd: the Soulepper Production

Kate Jamin Re-Membering the Farm Show

Claire Borody The Construction of Realistic Theatre Using Non-realistic Training/Dramaturgy
Leslie Barcza Debussy as Symbolist in *Pelléas et Mélisande*

**1600-1730 ACTR ANNUAL GENERAL MEETING
 ASSEMBLÉ GÉNÉRALE ANNUELLE ARTC (RGT)**

1730-1900 CSSH/University of Toronto President's Reception, Great Hall, Hart House

1900PM+ ANNUAL BANQUET AND AWARDS:

BANQUET ANNUEL ET PRIX

Gallery Grill, Hart House [steps away from the Great Hall/à quelques pas du Great Hall]

Membre honoraire/Honorary Member: Paul Thompson

TUESDAY 28 MAY - Le Mardi 28 mai:

TEACHING AND THE ACADEMY

L'ENSEIGNEMENT ET L'INSTITUTION

NOTE: Sessions will be held in the Robert Gill Theatre

NOTA : Les sessions auront lieu au *Robert Gill Theatre*

0900-0930 Morning Coffee / Pause-café

0930-1115 Theatre as/in Education

Le théâtre en tant que moyen d'éducation et au sein de celle-ci

Cam Culham The Use of Theatre to Teach ESL

Glenys McQueen-Fuentes & Kathleen Gould Lundy

The Story: Dissolving Boundaries Through Narrative

Monica Prendergast 'Imaginative Complicity': Audience Education in Professional Theatre—The Belfrey Theatre

Corinne Rusch-Drutz Good Female Parts: Analyzing the Culture of Institutionalized Theatre Scholarship

1115-1130 Refreshments / Rafrâichissements

1130-1300 'Multiple Intelligences' and Pedagogic Theory: Teaching Academic Theatre: Introductory Paper by George Belliveau, followed by round table responses by Marlene Moser, Bruce Barton, Marc Ceolin, John Poulsen, and open discussion with the audience.

Théories pédagogiques et « intelligences multiples » : l'enseignement du théâtre à l'université: Première communication faite par George Belliveau, suivie d'une table ronde réunissant Marlene Moser, Bruce Barton, Marc Ceolin, John Poulsen, et d'une discussion libre avec le public.

Animateur : Stephen Johnson

Président/Moderator: Stephen Johnson

1300 Conference ends/ Fin du colloque

1300+ Old/New Executive Meeting /Réunion de la direction sortante et nouvellement élue (Serenity Room)

Conference Abstracts / Précis des exposés

Susan Aaron, U of Toronto
 Canadian Performance & Digital Technology

Is technology loosening the cultural frames that are the basis for performance? Performance is part of human relations and creativity in the mixing and changing of patterns. These patterns are built on our notions of perception and proprioception, our own person as a body, and correlated geographically, creating matches and mismatches across the globe, and a shared reality. Technology offers us our dynamics as bodily persons whether in cybernetics, or interfaces that engage and play with our perceptions, making us newly aware of the dynamics of our own existence, our actions and environments and mixing those of technology with immediacy, transglobally and with facility to personal needs and less with existent patterns. Dance is a performance mode that deals with our sense of perception and environment in motion. This presentation will look at various examples mainly of Canadian digital dance performance including internet assisted performance. The presentation will introduce interdisciplinary themes of psychology, physiology, and communication to examine how patterns and change occur in performance for the audience and the performer, and the significance of altering these mechanisms with technology. 05/26: 915

Natalie I. Alvarez, U of Toronto
 'Are You an Actor?': Big Fat Inc. and 'the Secret Agents of Capitalism'

Actors have become the secret agents of capitalism. That is, if the acting is so good as to be invisible. A new form of "under-the-radar marketing" has emerged that not only is completely pervasive, but undetectable. With 50 operatives in 30 cities, this insidious and fast-growing advertising tactic of Big Fat Incorporated employs paid performers to infiltrate bars, use a

brand, and perform a ritual in such a way as to engage others around them - a tactic Ressler likes to call "roach bait". Big Fat's form of stealth advertising has provoked a flurry of articles in the *Globe and Mail*, the *Toronto Star*, and the *New York Times Magazine*, among others, calling these marketing practices deceptive and unethical in the way they manipulate anxieties of discerning truth from illusion, "real" from "unreal". This paper will consider this performative marketing phenomenon and the anxieties it has inspired within the broader context of performance theory, aligning the consternation of columnists and critics with the sentiments of notorious anti-theatrical thinkers throughout history. 05/26: 1400

Douglas Arrell, U of Winnipeg
 Homosexual Panic in *Cat on a Hot Tin Roof*

According to Eve Sedgwick, homosexual panic arises in a context where intense homosocial bonds between males are highly valued and homosexual bonds highly reprobated and where at the same time the two kinds of bonds are not essentially distinguishable. Sedgwick sees this double bind as having a huge impact on Western society since the 18th century, one that has given rise to a number of highly dysfunctional "solutions," the common feature of which is their negative impact on women. One such solution is what she describes as "sexual anesthesia," a kind of withdrawal from the sexual arena, characteristic of the Victorian bachelor; this way out of the double bind was, she says, "damaging to both its male subjects and its female non-objects." She illustrates this phenomena through a discussion of Henry James's story, "The Beast in the Jungle." In this paper I argue that Tennessee Williams' *Cat on a Hot Tin Roof* is a portrayal of the same phenomenon, one which in many ways parallels James' story and invites a similar interpretation. 05/27: 1045

Leslie Barcza, U of Toronto
 Debussy the symbolist in *Pelléas et Mélisande*

Claude Debussy's *Pelléas et Mélisande* brought the symbolist theatre movement full circle. The French poets and playwrights had looked to a foreign opera composer, namely Richard Wagner, whose *gesamtkunstwerk* represented the ideal synthesis of the component arts of theatre, suggesting the removal of boundaries between genres. Some say that these young Wagnerians misread the composer as other Frenchmen misread Poe, or more recently, Jerry Lewis. But Debussy's subtly Wagnerian setting of Maeterlinck's play comes closer to that ideal than the German composer's own works, a work that reflects the composer's literary focus and place among the symbolists, a fitting climax to the movement. Debussy sharply criticized Wagner, especially after *Pelléas's* premiere; but Wagner and Debussy share counter-discursive tendencies that make their similarities far more significant than their differences. Where Wagner's revolutionary dramaturgy responded to the artifice of Grand Opera, Debussy's style of the following generation critiques the remnants of artifice in Wagner's works. A close analysis of a sample scene from the opera shows how Debussy's attempt to achieve the symbolist poets' ideal of a dream-world results in a dramaturgy devoid of ostentation and with a directness that the naturalists would envy. 05/27: 1400

Bruce Barton, U of Toronto
 Playing With the Enemy: Performance & Reception in Contemporary Canadian Theatre

In his often cited comparison between a spectator's experience of theatre and film, Christian Metz identifies the concurrence of production and reception in theatre as its fundamental determinant. This paper considers alternative 'economies' and approaches to the relationship between performance and representation in which these traditionally opposed forms of experience "...enter into new relations wherein their usual distinctness ... admits an unprecedented configuration, leaving room at once for straddling, alternating balance, partial overlapping, recalibration, and ongoing circulation..." (Metz, 1976). While this quotation, also from Metz, refers in the original to the relationship between "the impression of reality, the impression of the dream, and the impression of the daydream," its tolerance for exchange and interaction provides a fruitful model for the consideration of similarly unconventional integrations and conceptualizations of live performance and recorded/mediated expression. Through a discussion of several Canadian multimedia theatre productions, this paper draws upon these and other perspectives to explore the creative and analytical potential in the transgression of ontological boundaries. 05/26: 915

George Belliveau, UPEI; Bruce Barton, U of Toronto; Marlene Moser, Brock U; Marc Ceolin, Ryerson U; & John Poulsen, U of Lethridge
 'Multiple Intelligences' and Pedagogic Theory: Teaching Academic Theatre

In order to reach the variety of learners in our university classes, different teaching strategies are recommended to increase the chances for student success. Howard Gardner's work on "Multiple Intelligences" has made us aware that areas such as musical, kinesthetic, interpersonal, intrapersonal, and spatial are often ignored. Several university educators across the country are using innovative ideas in their classrooms to reach the diversity of learners. This panel explores teaching strategies that offer alternative ways of delivering course content in academic theatre classes. One of the reasons why this discussion is much needed is because of the often perceived great divide between

academic and practical theatre. The opening paper investigates the benefits of integrating practical and experiential approaches to teaching academic theatre classes. The argument is grounded in Howard Gardner's theory of 'Multiple Intelligences' and suggests that using theatre activities to teach theatre history and theory will likely increase the chances of learning for the students. Following the more theoretical introductory paper, the four panelists illustrate how they incorporate experiential and performative approaches in their teaching of academic courses. After the panelists have offered their perspectives the floor will be open for discussion/debate on the value and challenges of using performative techniques in academic theatre classes. 05/28: 1130

Marcia Blumberg, Glendon College, York U
 Donning Masks, Crossing Boundaries: the Performance of "Emotional Autobiography"

In her award winning solo performance piece, *I Claudia* (2001), Kristen Thomson dons masks to create four characters: Claudia, a preteen, her future stepmother, her grandfather, and Drachman, the school janitor, and former theatre director from "Bulgonia." Drachman frames the play by presenting *I Claudia*, and concluding with a fable for Claudia and each spectator: in adversity we reach new self awareness, a transformational process integral to our changing identities. Thomson challenges the conservative view of autobiography as the writer's "true" lifestyle and instead performs what she terms "emotional autobiography" which deliberately negotiates boundary crossings between enactments of fact and fiction, representations of self and other, facets of memory and imagination, and the performance of masked actor and character. Inhabiting the liminal space of pre-teenhood marked by an emotional trauma, the divorce of her parents, the eponymous protagonist veers between confused, angry daughter and precocious, perceptive observer in an emotional roller coaster that evokes hilarity and poignancy. The paper examines the deployment of multiple masks to enact gender and ethnic difference, from preteen to octogenarian. How does the performance of "emotional autobiography" powerfully impinge on the transformation of identity? 05/27: 1400

Claire Borody, U of Winnipeg & U of Toronto
 Dissolving Borders: The construction of realism using non-realistic training and dramaturgical methods

While many Canadian theatre students gain academic knowledge of avant-garde and non-realistic theories much of the public work continues to be of realistic nature. How can acting instructors help students gain from, and make use of, the cross-cultural and cross-disciplinary practical research that is available to them? This paper focuses on the process of mounting Ted Galay's *Tysmbaly*, an essentially realistic play. During the course of the project, actors were taught and then expected to apply training and dramaturgical techniques generally associated with non-realistic forms of theatre and with other art forms. This study examines both the ways in which these senior acting students were able to apply these methods and principles to their own acting process and the way in which the application of these production in a realistic piece and the way in which the individual use of these methods and principles affected the production as a whole. 05/27: 1400

Amy Bowring, Toronto
 Setting the Stage for Professionalization: The Canadian Ballet Festival's (1948-1954)

This paper is a study of the Canadian Ballet Festival movement from 1948 to 1954. The Festivals acted as a catalyst for the

professional dance community that emerged in Canada in the 1950s. They fostered the development of new companies, original choreography and interdisciplinary collaboration while also raising the profile of dance in Canada. The Canadian Ballet Festival Association (CBFA), the organizing body behind these non-competitive festivals, was mandated to present and encourage the work of dance companies, help prepare a professional environment for Canadian dancers so they could earn a living in Canada, and promote the formation of a national ballet company. As these goals were achieved, the Festival began to lose momentum. After 1951 there was a gradual decrease in the number of Festival participants and by 1954 the CBFA was having difficulty raising money. However, by the end of the Ballet Festival movement, dancers and choreographers could find paying work, and by crossing the regional boundaries that had kept them in isolation, Canadian dance artists united, setting the stage for their own professionalization. 05/27: 900

Sean Carney, McGill U

The Boundary: the Intersection of Tragedy and the Postmodern in the Recent Plays of Edward Bond

In this paper I examine the dialectical theory of tragedy developed by Edward Bond in his essays and in two recent plays, *Coffee* (1995) and *At the Inland Sea* (1997). While they are not examples of realism, the plays represent, in a somewhat abstract manner, the atrocities of the Second World War. I argue that these plays use complete tragic actions not to represent historic events, but rather to provoke, through their unusual theatrical forms, a confrontation with the contradictions of History. The potential function of this theatre is the generation of an historical consciousness. In keeping with Bond's hostility towards the alienating action of late capitalist society, I suggest that his tragedies of historical consciousness work within and against capitalism's postmodern dehumanization through their production of untenable yet necessary contradictions. 05/27: 1400

Krista Charbonneau UBC

Transcendent Puppetry: Ronnie Burkett's *Memory Dress Trilogy*

Addressing some of the most complex and vital issues of human existence, Ronnie Burkett's *Memory Dress Trilogy* explores sexuality, death, and most importantly, living. His unique style of text-based puppetry - a hybrid of contemporary and traditional performance styles - transforms social debate into visible animated form. This paper examines how Burkett entwines text and form during the performance event as a strategy to query how social hierarchies and personal limitations can be transcended. Burkett's *Theatre of Marionettes* blurs the lines between past and present, performer and object, human and puppet theatre, disrupting traditional systems of representation in puppet theatre while adapting traditional puppetry forms. He creates a distinct, spectacular performance experience where the audience, puppet and puppeteer are engaged in the process of finding a path through the fragility and chaos of the human world. Burkett is widely recognized for returning the art of puppet theatre to the adult world and legitimizing puppetry as a theatrical form in Canada in our time. 05/27: 900

Joy Coghill Hon. Member

On the creation of *Song of this Place*,

Song of this Place is a play about Emily Carr by the veteran actor and trailblazer, Joy Coghill. In her paper, Coghill recalls her struggles as she wrestled with the spirit of this formidable woman who managed to overcome insuperable obstacles to become Canada's most famous woman artist. What is it about this woman, the paper asks, that has inspired so many other

artists to create? In *Song of this Place* Coghill confronts the icon face on. The play takes shape as the story of an actress who wants to play Emily Carr and Emily refuses to let her. Born of the struggle, Coghill says, was "a new form of theatre that made extraordinary demands and was deeply satisfying." 05/25: 915

Cam Culham, U of Victoria

The Use of Theatre to Teach ESL

This paper presents Graduate research collected between 2000 and 2002 at the English Language Centre (U of Victoria). It demonstrates the extent to which Drama is an effective language learning tool and intercultural bridge in ESL (English as a Second Language) classrooms. Theatre-based activities enhance many aspects in the field of ESL instruction (affective domain, gestural communication, movement and physical interaction); I will cite specific examples of student learning when they participate in a workshop I carry out with language classes in British Columbia. I will also share excerpts from interviews with ESL teachers who use DIESL (Drama in English as a Second Language) in their work. The focus of this presentation will be on Drama as a process through which language can be developed and connections made, rather than on performance in ESL work. Current ESL research emphasizes the impact of physicality, gesture, movement and affect in language pedagogy. Through these anecdotes and interviews, it is my intention to illustrate how DIESL can address those needs. There is an energy and a vitality that comes from such intercultural creating and sharing, making the implications and findings of this study timely in today's world. 05/28: 930

Moira Day, U of Saskatchewan

The Portrait of the Artist in Old Age: Gwen Pharis Ringwood's *The Lodge*

Ringwood came of age as a writer at a time when the Canadian Theatre, dominated by the development of amateur, extension, and educational drama, had never been more encouraging of native female talent; entered middle age at a time when the rising current of professionalism tended to be dismissive of an earlier generation of writers which, by choice or necessity, had embraced theatre as an avocation rather than a profession; and entered old age at a time when the Canadian theatre was again open to reclaiming and reassessing that earlier generation and the women in particular, as a part of the larger mosaic of both theatrical and women's history and writing in Canada. Reflecting similar concerns in Ringwood's correspondence, interviews and lectures particularly in her later decades, *The Lodge*, written in 1977 and revised over 1978 and 1979, when Ringwood was in her late 60s and nearing the end of a long productive life, captures some of these levels of irony, ambivalence, and sense of struggling with multiple "selves" - whether created by oneself or other people - in what could be called a self-portrait of the artist as an older woman. 05/25: 915

Dario Del Degan, U of Toronto

HEADS IN JARS: The "Decapitation Metaphor" as a Portal to *Possible Worlds*

Since the publication of *Meditations on First Philosophy* in 1641 in which René Descartes posits the possibility of segregating the mind from the body, most ontological investigations since have necessitated some consideration of the Cartesian hypothesis. As a pervasive concept, Cartesian dualism offers artists what I term a "decapitation metaphor" for use in representations fracturing the mind from the body to analyze human cognition and the imagination. John Mighton's play *Possible Worlds* exemplifies artistic use of the "decapitation metaphor" by presenting the audience with a severed brain to probe human identity and

imagination. The play has subsequently been adapted for film by Robert Lepage who re-interprets the visual representation of the "decapitation metaphor" with tools particular to the cinematic genre. Since both the play and film of *Possible Worlds* originate from the same text, this exploration considers how genre affects the use and affect of the "decapitation metaphor." The discussion will also consider how the use of the "decapitation metaphor" acts as a portal into the thematic content of *Possible Worlds* to stimulate thought on contemporary social issues in Canada. 05/26: 1400

Michael Devine, U of Toronto

The Enemy Is Us: Shifting Definitions of the Outsider In Newfoundland Drama

Walt Kelly's cartoon character, *Pogo*, famously said: "We have seen the enemy, and he is us". This statement resonates in viewing depictions of outport society in contemporary Newfoundland drama. An ambiguity of identity, the result of a lingering economic dependence, the region's fluctuating political status, and the insular nature of its communities, has been consistently reflected in the region's dramatic literature. Initially, the role of the outsider takes on a predictable form, that of the colonizing monolith, and is a response to specific, lingering, socio-political issues - confederation with Canada, British colonial rapine, the Smallwood resettlement program. In attempting to preserve their cultural identity, however, Newfoundlanders have often participated in a reductive process which creates villains in their midst. Newfoundland society - as is reflected in its drama - is riven with interior, indigenous conflicts. Catholic against Protestant, fisher versus merchant, "baymen" and "townie". The "us" *Pogo* refers to becomes, in the drama of Newfoundland, a continually contracting set of concentric circles which constrict and stultify the life of the community. 05/27: 900

Scott Duchesne, U of Toronto

The Joy of Kirk: Reading William Shatner at *SFX 2001*

The Canadian National Science Fiction Expo, or *SFX*, is a weekend-long convention held annually at the Metro Toronto Convention Centre. An important component of this convention -- and conventions of this kind -- are the appearance of guest stars. *SFX 2001* brought in one of the major deities of the Science Fiction Television pantheon: Montreal-born actor William Shatner (1931-), recognized primarily for his portrayal of Captain James T. Kirk. This appearance, which was advertised by its organizers as *An afternoon with William Shatner*, will be the central subject of this multimedia presentation. Through a close reading of this event, I will be exploring issues of performance within the context of two specific "boundaries". First, the physical boundary of the convention, within which many attendees -- including several "Kirks" -- felt free to perform their chosen roles. Second, the blurred boundaries between performance, identity and the commodity-driven world of Science Fiction Fandom, where Shatner is simultaneously a star, a character, and a product, and where attendees can and are encouraged to "buy into" Shatner, and by extension the billion-dollar *Star Trek* franchise, through an seemingly endless range of merchandise. 05/26: 1400

David Eden, U of Toronto

Falling out of Fashion: An overview of performances of, and attitudes towards, the work of James Reaney.

James Reaney's plays occupy a unique place in the Canadian dramatic canon. Starting out with poetic fantasies in the early 1960s, Reaney formed a group called the "Listeners' Workshop"

to develop images and plots which he would later use in the writing of his plays. His experiments with form and structure, melodrama and poetry, attracted the attention of the Stratford Festival, which performed his play, *Colours in the Dark*, in 1967, as part of the Centennial Celebrations. His trilogy, *The Donnelly's*, was hailed as a masterpiece when it was first performed, prompting Urjo Kareda to write: "The whole cycle is not just beautiful, but dangerously exciting." One would imagine that Reaney's work would be revived constantly, and yet, his plays have been all but completely absent from the professional stage for the past twenty years. Why is this so? What is it about his work that keeps it from being performed? This paper will attempt to answer this question by examining the plays and original performances, critical reactions at the time, and how Reaney is viewed by theatrical practitioners today. 05/26: 1400

Tibor Egervari, U. d'Ottawa

Comparaisons des pratiques théâtrales d'Europe centrale et de l'Amérique du Nord

Les visiteurs occasionnels dans les pays de l'ancien bloc soviétique, avant comme après la chute du mur de Berlin, y remarquent souvent la diversité théâtrale et l'aspect plus économique des prix d'entrée. Ils en concluent presque inmanquablement que les subventions y sont plus nombreuses et plus généreuses que dans les pays occidentaux, favorisant ainsi vitalité et accessibilité. Un regard un peu plus approfondi nous enseigne deux choses fondamentales. Premièrement que la structure théâtrale, dont la base est la troupe permanente au centre de laquelle se trouvent les acteurs, est largement antérieure, non seulement au régime socialiste, mais également au système de subventions. Deuxièmement que l'adhésion et, partant, le jugement du public, sont davantage guidés par la structure que par des considérations esthétiques ponctuelles. (Aller « au théâtre » plutôt que de voir « un spectacle »). Au cours de la saison 2000-2001 j'ai fait plusieurs voyages en Hongrie, en République Tchèque et en Pologne. Une comparaison, même rapide, avec les systèmes tant ouest-européen que nord-américain livre de très précieux renseignements pour la compréhension de ce que d'aucuns appellent la crise actuelle du théâtre. 05/26: 1545

David Fancy, Sackville, NB

Crossing the Threshold: Koltès, Essence and 'Blackness'

In what ways can a playwright's implicit assumptions about the nature of theatrical reality affect the representation of otherness in his or her characters? How does this dynamic intersect with a playwright's stated politics? French playwright Bernard-Marie Koltès (1941-1989) explained that his writing was in part rooted in his energetic anti-hegemonic and anti-neo-imperialist convictions. However, his first two major plays, *Combat de nègre et de chiens* [*Black Battles with Dogs*] (1983) and *Quai ouest* [*Quay West*] (1985) betray a re-inscription of colonialist representational tropes, particularly in the depiction of the play's pivotal black characters. A close analysis of his earliest play, *Les Amertumes*, [*The Bitternesses*] (1970) reveals the author's pursuit of the collapse of ontological boundaries between the actor and the dramatic character, and between the actor and the audience. Drawing on discussions of Artaud, Stanislavski, Grotowski and Brecht, this paper will investigate the manner in which Koltès' early convictions about the potentials of theatrical reality, inflected as they were with essentialist understandings of identity, carried over into the representation of ethnicity in his later plays. 05/27: 900

Kathleen Foreman, U of Calgary

Theatrical Frontiers: "EcoTheatre" and Parks Canada

The thousand-kilometre journey from the black box theatre to the lakeshore requires countless crossings of boundaries: artistic and scientific, urban environment and wilderness, academic and popular, provincial and national. The journey leads to a frontier where art and nature intertwine. Since 1998, the author has been working as a 'behind the scenes' performing and visual arts consultant with the Interpretive staff in Prince Albert National Park. Guided by the Parks Canada educational mandate, these performances explore the natural and human heritage on both sides of the Park boundaries. The goal is to educate visitors in the unique aspects of the park's eco-systems as well as model and encourage the responsible behaviour required to preserve and protect them. The challenge is to interpret the wilderness in ways that are accessible to all ages and backgrounds of park visitors. The endangered state of much of the Canadian wilderness and the faltering National Parks system begs renewed consideration of the purpose of such explorations. This research investigates one revitalizing process engaging the Parks Canada Interpretive Service with performing and visual arts consultation, training and collaboration. 05/26: 1545

Louise Forsyth, U of Saskatchewan
 Pol Pelletier's "Joy"

Pol Pelletier's *Joie* is a dramatic monologue in which Joie is Pelletier herself, a professional theatre person and writer. Following the strands of her own career, Pelletier writes a particular kind of theatrical biography. As Forsyth's paper demonstrates, history and fiction combine in *Joie* to form a stunning narrative driven by passionate creativity. For Forsyth, *Joie* is the vivid dramatization of a well-known woman artist's life on stage, a documentary testimony to the rise of a vibrant and distinctive Quebec culture, and an exhilarating theatrical invention. 05/25: 915

Glenys Fuentes-McQueen & Kathy Gould Lundy, Brock U
 The Story: a Modern, Kaleidoscopic Approach to an Ancient Art or Dissolving Boundaries Through Narrative and Drama

C. S. Lewis has taught us that when we read literature we become a thousand different people and yet remain ourselves. We focus on sounds, silences, emotions, nuances, emphases and effects that the storyteller brings to the text. Add drama to the experience, and the web of surprises and dreams becomes even more layered. We enter into the action of the story, become different characters, tell hidden truths of their predicaments, their memories and relationships, discover their intentions and the implications of their decisions. We can also add movement, music, sign and color to strengthen our voices and to dissolve boundaries. Basing their "stories" on the experiences with arts projects in schools, and describing ones that were linked to social justice education, the presenters will explore this power of story to illuminate and unite, as through a kaleidoscope, in which to see ourselves and others in new light, in new patterns. Welcome to all. 05/28: 930

Maria-Clara Galery, U of Toronto
 Valle-Inclan and Brecht: Towards a Gestic Reading of *Bohemian Lights* and *Mr. Punch the Cuckold*

I would like to explore the boundaries/limitations involved in applying Brecht's concept of *gestus* as a theoretical framework for an analysis of Ramon del Valle-Inclan's works, *Bohemian Lights* (*Luces de bohemia*) and *Mr. Punch the Cuckold* (*Los cuernos de don Friolera*). Valle-Inclan's (1866-1936) search for a dramatic idiom that would enable him to express his particular vision of Spain in the early twentieth century culminated with the creation of a new dramatic genre, the *esperpento*. The Spanish

writer was inspired by the concave mirrors of amusement parks and made these the model for the manner through which the warped morals and ideals of his contemporary Spain would be reflected in his 'esperpentic' farces. But the *esperpento* resists clear-cut classification: its unique claim to the distortion of tragedy in order to foreground the grotesque dimension of Spain within the frame of European culture establishes a self-referentiality which has led to comparisons with the politicized theatre of Bertold Brecht. I propose to discuss the implications of such comparisons, and whether one might find a trace of the Brechtian *gestus* in Valle-Inclan's farces. 05/27: 1400

Sky Gilbert, U of Toronto
 Circumscribing the Profundity of our Desire: Oscar Wilde's Confession

Alan Sinfield tells us that "sexualities (heterosexual and homosexual) are not essential, but constructed within an array of prevailing social possibilities." I think it's less important to classify Oscar Wilde's sexual identity than to examine our reception of his performative life; what he seemed to be, to us. Joyce viewed Wilde's brand of Christianity in *De Profundis* as "Gnostic." My paper examines the heretical and traditional Christian elements of *De Profundis*, and questions Wilde's motives, concluding that this infamous epistle served to define the archetypal mythic journey of the 20th century doomed/ reformed homosexual. Philosopher Ernest Becker in *The Denial of Death* echoes *De Profundis*, clearly drawing a boundary circumscribing the profundity of queer desire. Wilde's final major work claims to confront the nineteenth century 'heart of darkness' but its value is as eyewitness document of one man's creative disintegration, and yet it has incidentally, and quite unfortunately, welded the notion of homosexual redemption deep into our collective unconscious and prescribed notions of the appropriate boundaries of homosexual creativity. 05/27: 1045

Milija Gluhovic, U of Toronto
 The Ethics of Cultural Recall in the Present: Harold Pinter's *Ashes to Ashes*

Ashes to Ashes stands as one of Harold Pinter's most complex, most powerful, and most emotionally wrenching works. It does contain elements that we have seen in earlier plays—the emphasis on terror and violence perpetrated under ideological cover of idealistic political rhetoric reminds us of the recent political plays as well as *The Birthday Party* and *The Hothouse*; the male character's attempt to dominate the female character reminds us of the more "domestic" plays. But to suggest that the play can be reduced to *Old Times* meets *One for the Road* misses the full extent of Pinter's achievement. The movement from political analysis to historical meditation; the concern with trauma and with the necessity of witnessing as a response to that trauma; the sense that our political duty as citizens forms part of a larger ethical responsibility constitutive of our very humanity. Pinter takes all of these elements, and plunges us deeper and more relentlessly into the nightmare of history than previously in his work. 05/27: 1400

Miriam Glushakoff City U of New York
 Dangerous Theatre: Griselda Gambaro's *Information for Foreigners*

Repressive totalitarian regimes often conceal their atrocities by producing official stories that underplay and/or erase dissent and violence. Similar to dramatists who create and manipulate their material to affect an audience, the State's manipulation of the newspapers that publish these whitewashes produce limits on seeing and knowing the truth. For the government, an ignorant population is a passive and orderly population. However, the

Argentine playwright Griselda Gambaro challenges the smooth functioning of totalitarian dramaturgy by showing the truth of the violent oppression in her play *Information for Foreigners*. A chronicle of terror and torture in twenty brief scenes, the play abrogates a safe, single, seamless narrative. The audience is split into groups and led to several rooms of a house, each with a short scene depicting acts of violence explained disingenuously by the Guide, a tool of the State. By eschewing a single dramatic arc that compels the audience's attention from a darkened auditorium, the ambulatory, fragmented, and episodic nature of the play permits a critical distance—a freedom that is an anathema to an oppressive government. To view and believe only the authorized version imposes limits on knowledge. 05/27: 1400

Sherrill Grace, UBC

Artemisia's Sisters: Sally Clark and the (Female) Artist's Life

Sherrill Grace will explore the following issues: why a woman playwright chooses to create a dramatization of another artist's life? what challenges are faced when that artist is a famous woman? and how, specifically, Clark addresses these questions in her play *Life Without Instruction*? Primary focus will be on Clark's play with some attention to the wider contexts of Artemisia Gentileschi's life and self-portraits, her reception by art historians, and a brief comparison with other women artists who have tackled similar issues in their work—for example, Joyce Wieland in her film *The Far Shore*. There will be illustrations. 05/25: 915

John A. Hawkins, University of Alberta

The Role of the Patron/Lobbyist in the Development of Canadian Theatre

The telling of theatre history usually focuses on the work of theatre practitioners, not on others who contribute to theatre development. For practitioners to practice, training must be implemented; venues must be built; audiences must be developed; local authorities must be convinced of the importance of theatre to their community; local businesses must understand how their goods and services relate to local theatre group(s); and the press must establish a rigorous but constructive critical attitude. For example, Vincent Massey is credited historically as a theatre builder; Lawren Harris as a part-time theatre designer; Herman Voaden as a playwright and director; and Robertson Davies as a playwright, actor, and director. But these individuals' contributions as theatre activists have advanced the development of Canadian theatre by creating conditions making it possible for theatre practitioners to practice. Without them, the practitioners would have had no venues, no trained personnel, no community commitment, and no audiences. I will offer an approach to historical analysis that draws the work of these non-practitioners onto the main ground, rather than the sidelines, of theatre history-telling. 05/27: 900

Andrew Houston, U of Regina

The Unmarked Measure – Measuring Performance on the Transdisciplinary (Playing) Field

The paper discusses my experience as a teacher and dramaturg in an on-going transdisciplinary project titled *The Unmarked Measure*, based at the University of Regina. This project investigates the boundaries, both institutional and perceptual, confronting the body across three disciplines. In this regard, the paper explores the liminal meeting of the analytical tools used for measuring the body in performance between biomechanics (Physical Activities Studies), intermedia performance (Visual Arts), and dramaturgy (Theatre). The examination reveals a potency and potential of transdisciplinary boundaries, while

exposing the 'blind spots' of each and thereby engendering new, hybrid tools for analysis between these disciplines. 05/27: 900

Ruth Howard, Jumbies Theatre, Toronto

Placemats & What's the Difference Between an 'Artist' and a 'Cultural Animator'

On September 12 and the weeks that followed I happened to be organizing a community project exploring local stories. In the context of "September 11th" I felt I must pass a test in artistic response and group facilitation. In the process I was forced to confront the central difficulties and contradictions of the work I do. Distinctions between "high" and "community" arts are disturbing, as is the replacement of the word "artist" with "cultural animator" and the term "art" with "culture" or, worse, "community cultural development". And yet as an artist who chooses to work in non-professional settings, I undeniably and frequently function as an "animator". What does being an artist mean in these contexts? How, as an artist, do I proceed when difficult material emerges? What is the difference between creating a piece "about" violence and encountering stories of violence within a range of life experiences? The partial answers which I found in September had to do with presentation, acceptance of ambiguity and a simple juxtaposition of images. 05/25: 1115

Clarissa Hurley, U of Toronto

Commedia dell'arte Theatre Iconography: A Post-Bakhtinian Perspective

In recent years dramatic critical enquiry has increasingly adopted a somatic framework. Long occluded by the perceived authority of text, the performance dimension of theatre, with the human body as its primary instrument of signification, is now accepted as an integral object of study. This mirrors a concurrent trend in artistic production, both textual and visual, of exploring human geography as contiguous with its political and social spaces. This "new bodyism," however, has not necessarily elucidated the meaning, function and effect of the body in the theatrical process, nor enhanced our understanding of how the body signifies in space. Visual art and theatre are sibling arts, both occupying space and signifying primarily through the body. Visual representations are an important point of access to the early (Renaissance and Baroque), largely unscripted *commedia dell'arte* theatre tradition. This early theatre iconography lends itself to examination through a modified, "post-Bakhtinian" approach to grotesque and transgendered bodies, with a view to the way in which such representation/distortion constitutes a space or barrier between the psychic and the somatic, between the watcher and the watched. 05/27: 900

Kate Jamin U of Toronto

Re-Membering *The Farm Show*

Is there a limit beyond which a creative re-shaping of someone else's story becomes a disowning, even a violation, of the original? With a fidelity to content, Michael Healey, in *The Drawer Boy*, creates characters who are composites of citizens from a *Passe Muraille* production, *The Farm Show*. Healey grafts dialogue and incidents from this earlier work into his new narrative, transfusing an aspect of the authenticity that so engaged audiences in 1972. A comparison of form and implicit values, however, reveals oppositions and absences. Where we had collective creation, we have a single author; episodic structure, a single, linear, cause-and-effect plot; anti-naturalistic presentation, realistic representation. Whereas a co-gendered cast in *The Farm Show* built a community portrait in which women's presence and stories were full and embodied, the females in *The Drawer Boy* are figured as deserters and ghosts. Disturbingly, the tone of certain passages ---acting exercises,

political consciousness, industrious note-taking---works to devalue an actor-centred, improvisational, play-creation process, implicitly diminishing it as a viable, productive genre today. This paper proposes that those who come to know, and re-know, *The Farm Show* through *The Drawer Boy* will encounter an ideologically modified version, more dis-membered than re-membered. 05/27: 1400

Silvija Jestrovic, U of Toronto

Uncle Vanya After Theatre of the Absurd: or Shifting the Boundaries of Interpretation

This paper will use as a point of departure the productions of Chekhov's works by *Canadian Soul Pepper Theatre Company*, particularly the performance of *Uncle Vanya* as well as other examples of staging, interpretation and adaptation of Chekhov. The idea is to demonstrate that after the Theatre of the Absurd, Chekhov of our time cannot be open solely with Stanislavskyan keys. I will look at the text of *Uncle Vanya*, and its stage interpretations to show that the work of this world classic prefigures, to some extent, the Theatre of the Absurd, particularly in its treatment of time and space, in its structural development, and in its sense of nihilism. 05/27: 1400

Kirsty Johnston U of Toronto

Citing/ Siting the Asylum: *Tripping Through Time* and Environmental Theatre at Toronto's Workman Theatre Project

Audiences attending the Workman Theatre Project's 1993 production of Shirley Barrie's *Tripping Through Time* were first ushered through the door of a large façade that stood on the west lawn of Toronto's Queen Street Mental Health Centre grounds. The façade consisted of ten connected flats painted to resemble the site's original 1850 buildings, those of Ontario's first Provincial Lunatic Asylum. As they entered, an actor playing the asylum's first Medical Superintendent, Dr. Joseph Workman, ticked off their "diagnoses": "Epileptic. Senile. Exceedingly Violent [...] Homeless" (7). As the audience moved across the site with the performers, they were invited to experience aspects of patient life throughout the site's history. This paper first considers how the production's use of environmental theatre techniques aimed to collapse the distinction between audience and performer, asylum inmate and theatre participant. It then argues that these choices are connected to the broader strategies for representing mental illness developed by the Workman Theatre Project. Since 1991, the company has created theatre focused on mental health issues by combining the skills of professional theatre artists with its own members, artists who have received mental health services. 05/26: 1545

Rosemary Jolly, Queen's U

Pedagogy, Politics & Aesthetics in Theatre for Women in South Africa

This presentation draws on research that I have been doing in South Africa in two spheres. The first of these is South Africa's Truth and Reconciliation Commission (TRC), in which victims of apartheid violence told their stories to create a hearing for these victims and to educate the broader South African population concerning the gross human rights violations (GHRVs) that took place during that era. The second setting is in the private home of women who have long been inhabitants of Soweto. Each of these settings constitutes a dramatic forum with distinct conventions in terms of setting, rituals of storytelling and body language. The differential construction of these spaces both curtails and enables the recognition of certain sorts of identity, suggesting that victim-survivors may require different settings for the relation of their particular experience. The national, public space of the TRC has certainly been a productive locus for

some; but the creation of an audience for those whom the TRC proceedings overlooked or did not, by virtue of the TRC's mandate, accommodate is urgently required in post-apartheid South Africa. This paper introduces the prospect of staging such spaces of listening. 05/25: 1115

Jane Koustas, Brock U

Zulu Time: Theatre Beyond Translation

It is significant, and perhaps surprising, that Robert Lepage expressed unreserved admiration for Quebec's mistress of song and sentiment, Céline Dion. He stated, "My idol is Céline Dion. No really. It's true" (*Globe and Mail*, November 12, 1999). Lepage suggests, however, that he idolizes not so much her music as her ability to retain her national identity while winning, and moving, audiences all over the world. This paper will endeavour to illustrate that Lepage, "a Renaissance man, author, director, designer, media-mixing artist and actor (...) one of the major creative forces in the world" (Harbourfront programme), wins world-wide recognition not by diluting his own and other cultures in an effort to appeal to all, as arguably is the case for Dion: the international appeal of his theatre results from his exploration of border crossings, transnational identities, and spaces beyond and between language, geographical limits and cultural identity. This paper will argue that he takes the audience to that mythical, mystical third space, the between zone, the space of the arcade identified by Walter Benjamin with respect to translation or to that of the hour glass described by Pavis in his discussion of multicultural theatre. 05/26:1100

Louise Ladouceur, U d'Alberta, Fac. Saint-Jean

George F. Walker : un théâtre sans frontière

Avec cinq pièces présentées au Québec en version française depuis 1989, dont quatre en 1998 et 1999, George F. Walker est en ce moment l'auteur canadien-anglais qui compte le plus grand nombre de pièces traduites et produites au Québec. Dans cette communication, il sera question des représentations du théâtre et de la culture canadienne véhiculées par ces pièces, qui ont récemment connu un immense succès sur les scènes québécoises. Seront examinées : les références culturelles et géographiques contenues dans le texte anglais et dans la version traduite, le traitement dont le texte parlé fait l'objet dans la production québécoise et sa réception dans le contexte franco-québécois. Nous verrons ensuite comment ces récentes traductions se comparent à celles qui les ont précédées au sein du répertoire canadien-anglais traduit et produit au Québec depuis 1950. 05/26:1100

Bernard Lavoie, UQAM

La traduction théâtrale au Québec : mouvance et souplesse d'une pratique

Lors de ma dernière participation à un colloque à Chicago, Marvin Carlson m'avait demandé ce qui différenciait la pratique traductive québécoise des autres pratiques semblables ailleurs dans le monde. Je n'ai pu répondre à cette question que de façon évasive, car Carlson soulignait ce que je me refusais à admettre ouvertement : les traducteurs québécois font ce que tous les bons traducteurs du monde font depuis longtemps. De plus, il m'apparaît clair que chez certains chercheurs, il semble exister l'espoir de la possibilité de réalisation d'une traduction définitive d'une oeuvre théâtrale donnée. Cet volonté de voir figée une traduction dans une forme fossilisée me semble illusoire. Je voudrais donc revoir ce concept de traduction définitive et démontrer pourquoi il est improbable de pouvoir générer une traduction qui pourrait devenir un canon au même titre que l'oeuvre originale. Les contingences sociales et temporelles de la traduction et de la représentation théâtrale me semblent

complètement opposées au concept d'immuabilité. C'est à l'aide d'analyses et d'interviews à réaliser et déjà complétées que je veux réexplorer ces deux éléments de la pratique traductive au Québec. C'est donc autour de ces deux axes que je me propose de présenter mon exposé. 05/26:1100

Patrick Leroux, U de Paris III-Sorbonne nouvelle

Nous, tu : moi. Un aperçu du personnage dans les espaces historiques et biographiques des dramaturgies canadiennes de langue anglaise et française

Nous nous intéresserons particulièrement au statut des personnages et leur rapport à l'espace textuel dans un nombre de pièces historiques et biographiques contemporaines (après 1968). Nous constatons des démarches semblables dans le travail historiographique satirique de Michael Hollingsworth et dans celui de Jean-Claude Germain. Si le dramaturge-historien racontent, il est vrai, certains pans de notre (nos) histoire(s), le commentaire éditorial est rendu possible grâce à la forme épique adoptée. Ces pièces contemporaines, loin des reconstitutions hagiographiques à causalité soulignée, demeurent un lieu privilégié de réflexion la crise sévissant en Histoire qui refuse aujourd'hui la narrativité. De nombreux personnages ont fait l'objet de pièces biographiques, nous pensons à *O'Neill, Billy Bishop, Glenn (Gould), Maggie & Pierre (Trudeau)* et *The Duchess*, et aux nombreux personnages appropriés, tels Gertrude Stein, Anaïs Nin et Emily Carr. Ces pièces biographiques empruntent un certain nombre de stratégies propres au théâtre épique, mais elles reflètent également un mouvement vers une écriture plus poétique, intime, se centrant sur les motivations de l'auteur. L'expérience contemporaine du théâtre historique/biographique aura-t-elle contribué aux nouvelles formes monistes radicalisées où sont confondus personnages et espaces, tels le théâtre autobiographique de Pol Pelletier ou encore le théâtre-essai de Guillermo Verdecchia? 05/26: 915

Geraldo Ferreira de Lima U Estadual de Feira de Santana

To strike or not to strike: that's the question in Gianfrancesco Guarnieri's *They Don't Wear Black Ties* and David Fennario's *On the Job*

In spite of the space and time which separate the Brazilian Gianfrancesco Guarnieri and the Canadian David Fennario, they have more in common than one might believe. Both started writing their plays after a period of political authoritarianism followed by a kind of political euphoria: in Brazil, the *Kubitschek Era*; in Québec, the *Quiet Revolution*. Affected by these events, both of them used their plays as a means for an explicit working-class struggle. In *They Don't Wear Black Ties*, and *Nothing to Lose*, this struggle is shown in the workers' solidarity in carrying out a strike. While they construct it as a collective action, they suddenly become aware that besides the dominant classes' opposition they also have to face the opposition inside the working-class movement. This appears when personal reasons are presented as justifications for searching for individuality instead of collectivity. When Tião decides to be a strikebreaker, he does it for a personal reason: his girlfriend's pregnancy. Billy's reluctance to strike is also due to a personal reason: the problem he has with his legs. This paper examines the question of strikes and the contradictions they show in these two plays. 05/26: 1545

Sonya Malaborza, York U (Glendon)

Le dramaturge traducteur ou le cas *Aléola*

Il est généralement reconnu qu'un grand nombre de ceux qui se lancent en traduction théâtrale sont eux-mêmes soit dramaturges, soit écrivains, soit artisans du théâtre (metteurs en

scène ou directeurs artistiques). À quelques exceptions près, ces personnes n'ont reçu aucune formation en traduction et ne sont pas traducteurs de profession. Quelle portée cet élément d'information peut-elle bien avoir sur leur façon de traduire le théâtre? Le cas *Aléola* servira à étudier de plus près la façon de traduire du dramaturge traducteur. Cette pièce, écrite en anglais par Gaëtan Charlebois en 1980, a été adaptée l'année suivante en québécois par Jean Daigle et traduite en acadien en 1995 par Laval Goupil. L'exemple nous permettra d'illustrer les divergences possibles avec le texte original (ajouts, coupures et autres modifications) que nous proposons de répartir parmi trois catégories qui sont les suivantes : Recontextualisation ou localisation, Correction ou adaptation d'ordre linguistique, Réécriture (ajouts ou coupures). 05/26:1100

Yana Meerzon, U of Toronto

Who is sitting at the Magic Lake? -Anton Chekhov's "hundred pounds of love" in the Russian modern and postmodern drama.

This paper will discuss problems of representation of love in theatre through the analysis of the idea of "creating a new man" conceived in the Russian modernism and re-addressed in the practice of postmodernism. From the example of three plays: A. Chekhov's *Seagull* (1896), A. Arbuzov's *Tanya* (1939), and O. Mukhina's *Tanya-Tanya* (1997) the fundamental question of Western Feminist studies on the insignificance of female presence in the male world will be addressed and applied to the historical and social peculiarities of the Russian culture, looking at the subject through the prism of Chekhovian "hundred pounds of love". The Modernist idea of changing the world by changing Self, becoming "a new woman" is reflected in the proposed texts in different forms: from self-perfection through the professional development, to recognition and appropriation of male social functions as self-perfective tools of a Soviet citizen to dismissing self-perfection as such, manifesting "the eternal complications of loving and being in love" (Freedman, 1998,XV). As this study demonstrates, Russian postmodernist drama is deeply rooted and juxtaposed with the modernists' major search for self-creating. 05/27: 1400

Derek Mohamed, U of Toronto

Boundless Playing: Burning Man's relation to Geography.

Burning Man is an annual desert ceremony in Nevada, where an increasing number of people from wide demographic backgrounds gather to experiment with community, art, politics, and lifestyles; and at the end they gloriously 'burn the man'. The meanings behind the event are purposefully relative, so concepts like 'boundaries' are among many toyed with. The 'boundaries' in this paper focus on the 'geographic,' and in two areas. First, how the Burning Man community is based on two distinct geographic levels; the event on the desert, and the year-round connectivity through the internet. This vast space is also used to disclose and demystify all political, bureaucratic processes, leading to robust ongoing online discussions which affect policy change on the desert. Secondly, the implications on performance when the event moved from a beach in San Francisco to Nevada's Black Rock Desert. Such harsh and isolated environments dictate the styles and methods, from production to reception, creating performances uniquely connected to 'place'. And since the main Burning Man civic rule is "No Spectators Allowed", this especially adds to the play of performance boundaries. 05/26: 1545

Marlene Moser, Brock U

Identities of Ambivalence: Judith Thompson's *Perfect Pie*

In the plays of Judith Thompson, boundaries of self/other, subject/object, inside/outside are constantly interrogated, indicating identities in flux. This "identity panic," as Thompson has

called it, can be considered a space of ambivalence as the subject is involved in an ongoing process of constantly remaking itself. Using Judith Butler's *The Psychic Life of Power*, this paper explores how an identity of ambivalence is related to negotiations between social and psychic space, and is intimately connected to fluctuating relations of power. This discussion will focus on one of Thompson's most recent plays, *Perfect Pie*, and analyze narrative, character, and production choices as they inform an identity of ambivalence. 05/26: 1400

Ian Mozdzen U of Winnipeg

"They play the Sodomits": The Staging of Sodomy in Elizabethan England

This essay explores the Elizabethan conflation of antitheatricality and antisodomitical attitudes and its manifestation in Christopher Marlowe's work. The title originates from Phillip Stubbes' *The Anatomie of Abuses* (1583), a tract in which theatrical activity is aligned with male-male sex acts. This "staging of sodomy" demonstrates the antitheatrical desire for transparent referentiality. With reference to the Puritanical opposition of sodomy to the natural order, and the logic of sumptuary codes, how these codes worked to entrench a gender, sexual, and class specific identity, and the outrage expressed at the theatre's refusal to adhere to these codes, I consider how the desire for transparent referentiality is really a panicked desire found upon a repressed affirmation of the validity of the "play [of] the Sodomits." Marlowe, as demonstrated in Gaveston's "I must have wanton poets" speech in Edward II, turns antitheatricalism against itself by playing it to the hilt. Marlowe deliberately stages "the play [of] the Sodomits" in order to positively affirm the conflation of theatre and sodomy, validating theatre and sodomy as not only delightful, but necessary for the construction of social identity. 05/27: 1045

Glen Nichols, U de Moncton

Translated Voices in Acadian Theatre

This brief presentation will outline various approaches to the question of "performability," a much-debated principle of theatre translation, in terms of my current translation work (French to English) on five contemporary Acadian plays being prepared for publication in 2003. The five plays present a variety of linguistic and theatrical challenges which demand a range of translation responses. As a starting point for linking the theory to practice, I will be using Susan Bassnett's more recent arguments against "performability" as a useful theatre translation objective. The presentation will then explore "function" versus "equivalence," the role of *mise en scène* in theatre translation, and the question of adaptation versus translation. 05/26:1100

Anne Nothof, Athabasca U

Stifled Creativity in Sharon Pollock's "Angel's Trumpet"

In *Angel's Trumpet* Pollock again investigates the life of a woman who struggles against a patriarchal regime, and questions the role in which she has been cast by others. And she returns again to a theme that increasingly preoccupies her works – the personal price exacted by "art." *Angel's Trumpet* examines the fraught symbiotic relationship between Scott and Zelda Fitzgerald, and its potential for artistic creativity and personal destruction. From Nancy Mitford's biography, *Zelda* (1970), Pollock has taken the outlines of a love/hate relationship of a "beautiful and damned couple." The play interrogates "the nature of the ownership of a life and its transformation into a literary (or dramatic) text, and whether one individual's urge to self-expression can be justifiably sacrificed if it's deemed necessary for the self-expression of a genius" (Pollock, programme notes). More importantly for Pollock, it asks the

question: where does the truth lie – "In the living of our lives, or in the multiple ways and means we have of recording them?" 05/25: 915

Patrick O'Neill, Saint Mary's U

Clay M. Greene's *Louis Riel*

Louis Riel was hanged in Regina on 16 November 1885. Within days, O. B. Sheppard, manager of the Toronto Grand Opera House, entered into a contract with American playwright Clay M. Greene to write, cast and produce a dramatic composition founded upon the life and death of Louis Riel. Moving quickly, Greene wrote the Idyllic and Poetic Historical Play *Louis Riel, or, The Northwest Rebellion*, hired "a Majestic Galaxy of New York Actors," organized costumes and sets in Toronto, and opened "The greatest play of the century!" with "The strongest company of two centuries!" in London, Ontario, on 1 January 1886. Unfortunately, the company's tour through the Ontario towns of London, Toronto, Hamilton, Chatham, Woodstock, etc. proved financially unsuccessful – in Woodstock, they "played to \$20.50, and the local manager refused to pay us our share of even that beggarly amount." Using local newspaper accounts and Greene's personal account of the tour (which he entitled "A Retrospective Nightmare"), the proposed paper will contrast the reception of the company during its tour of Southern Ontario between 1 January and 16 January with its reception in Montreal during the week of January 18-23, 1886. 05/26: 915

James Papoutsis, York U

Rereading the Sub-Text of Betty Lambert's *Under the Skin*

Betty Lambert's *Under the Skin* dramatizes the abduction and abuse of a twelve-year-old girl, based loosely on an actual child abduction in British Columbia. Renee eventually comes to discover that her husband John has abducted their neighbour's daughter. Although we never see the abductee, John's on-stage abuse of Renee provides a shadow-play of the unseen off-stage violence. Renee's explicit discovery comes late in the play, at the same time that the audience becomes aware. Although it is still some time before Renee acts on this knowledge, most interpretations of this play assume her ignorance of John's abduction until very close to the end. However, certain details earlier in the play make it possible to conclude that Renee had knowledge of the abduction much earlier. Herself a victim, Renee's inaction (despite her knowledge) can best be understood by an examination of the limited modes of resistance available to her, and the silences that often surround abuse. This paper will seek to explicate the issue of Renee's knowledge of the abduction, and failure to act. 05/26: 1400

Wes D. Pearce, U of Regina

A Place for Us?: Gay Men in Contemporary Theatre

Historically and traditionally, the theatre has been seen (depending on the politician/moralist/psychiatrist) as either a sanctuary and safe haven for gay men or a dumping ground for deviants. This paper examines whether homophobia exists within the world of theatre but is ignored or under-represented because of established cultural/societal assumptions. The gay experience in theatre as institution, community, and academic experience are examined because of their divergent beliefs and needs. Examining the institution of "theatre" it becomes evident that while mainstream theatre audiences may embrace the individual gay artist there is still a great deal of discomfort with theatre boards, sponsors and audiences when dealing with gay issues within a larger social context. The theatre community, is understood as being gay positive but even the theatre community is not as universally safe as expected. The experience for many gay students in theatre departments is not one of inclusion but rather difficult years of trying to fit/play into the dominant culture without

much support. This paper does not argue that theatre is inherently homophobic or evil, but rather that by probing long held cultural assumptions new understanding and support can be created. 05/27: 1045

Jacqueline Petropoulos, York U

What is "Race"? Critical Responses to *Jessica*

My paper will examine the critical reception of *Jessica* by Linda Griffiths and Maria Campbell. I will look at the social, historical, and political context of the play in order to address the conditions that framed its critical reception. My paper asks, what kinds of meanings did the critics of that time ascribe to the categories of gender and race? *Jessica* was produced several times from the early to mid-1980s, during a period when questions of gender, ethnicity and race became increasingly important to a new generation of theatre artists. A newly emerging discourse of "identity politics" served as an anchor for the formation of this new wave of theatre in Canada. I plan to discuss both the benefits and shortcomings of this discourse by looking closely at how it informs critical responses to *Jessica*. I compare these responses to the ideas raised by Griffiths and Campbell in *The Book of Jessica*. I argue that *The Book of Jessica*, which was published in 1989, opens up a new understanding of identity which problematizes the meanings assigned to the categories of gender and race by critics who reviewed *Jessica*. 05/27: 0900

Monica Prendergast, U of Victoria

"Imaginative Complicity": Audience Education In Professional Theatre

This paper examines some of the issues involved in developing effective young audience education programs in professional theatre. Young people rarely attend the theatre outside of their exposure to theatre-in-education (TIE) or theatre for young audiences (TYA). However, students can develop both their theatre-going skills and their emerging theatre artistry through theatre-based education programs structured around a specific set of conditions and processes. These conditions/processes include cooperative partnership, genuine interactivity, privileged access, de-mystification, volunteerism and a strong focus on personal/social relevancy. When all of these conditions are in place students have the opportunity, through repeated pleasurable and rewarding experiences and sense of critical/aesthetic abilities, to develop a habitual personal theatregoing disposition. This paper will share the strategies used in Belfry 101, a young audience education program at Victoria's Belfry Theatre. This program, currently in its third season, has been built around this audience education model and has achieved significant recognition and success. Evaluative data gathered as part of a thesis study at the University of Victoria show students' growing sense of efficacy as theatre artists and theatre-goers. 05/28: 0930



Lee Ramsay

Canadian Theatre Record/Recueil de théâtre canadien

The **Canadian Theatre Record/Recueil de théâtre canadien Gateway (CTR)** is an ambitious multi-phase project that will be the first centralized, online collection of Canada's original theatre materials. In addition to digital images of programs, posters, photos and stage designs, the Gateway will feature a bilingual interface and educational modules. Phase One, focusing on

Contemporary Canadian Theatre, will be implemented over a three-year period. **Year 1 (2001-2002)**, to be launched on June 30, 2002, will present materials from four theatre companies: *Citadel Theatre*, Edmonton; *Tarragon Theatre*, Toronto; *Théâtre du Nouveau Monde*, Montréal; and *Neptune Theatre*, Halifax. In **Year 2 (2002-2003)**, the records of six more companies will be digitized and presented online: *Vancouver Playhouse*; *Globe Theatre*, Regina; *Canadian Stage Company*, Toronto; *Théâtre du Rideau Vert*, Montréal; *Theatre New Brunswick*, Fredericton; and the *Charlottetown Festival*. **Year 3 (2003-2004)** will complete the cross-country survey with a further four companies: *Manitoba Theatre Centre*, Winnipeg; *Centaure Theatre*, Montréal; *Théâtre de Quat'Sous*, Montréal; and *Rising Tide Theatre*, St. John's. The Toronto Public Library is the lead partner for the CTR. Other founding partners are Associated Designers of Canada, the National Theatre School, and the University of Guelph Library. In Year 2, the Atlantic Canada Theatre Site, the University of Alberta Archives and York University will join the project.

PANEL PRESENTATION: CANADIAN THEATRE IN THEORY AND PRACTICE: A DIALOGUE WITH THEATRE PROFESSIONALS

What is (should be/could be) the relationship between theatre creation and academia--between practice and theory--in Canada? What are the obstacles to increased interaction between practitioners and scholars, and what are the possibilities to be imagined in enhanced collaboration? In particular, how is this relationship--its obstacles and its possibilities--informed by conceptions of Canadian nationalism? This panel will begin with the provocative paper "The Concept Formerly Known as Nationalism: Canadian Theatre in Theory and Practice," by Gregory Reid (abstract below). Following the paper, a panel made up of several of Canada's most accomplished professional theatre practitioners will respond with their own thoughts on the present and future of Canadian Theatre theory and practice. 05/25: 1430

Gregory J. Reid, U de Sherbrooke

The Concept Formerly Known as Nationalism: Canadian Theatre in Theory and Practice

In 1975, the theme for the newly-founded Association for Canadian and Quebec Literatures at the Learned Societies' Conference in Edmonton was Canadian and Quebec theatre. Although the conference programme was designed as a series of "Confrontations" between French and English Canadian presenters, what emerged was a schism between academics, on one side, and theatre practitioners, led by George Ryga, on the other. My sense is that, despite the existence of organizations like the ACTR, the gap between the academy and the theatre, between theory and practice, has actually widened over the postmodern period. There are numerous material and ideological reasons (in fact I doubt the two can be separated) for this weakening of links. The question I wish to ask is how do we get beyond the myths and negative stereotypes of Canadian nationalism? How do we move toward an embracing and celebration of transculturalism and post-nationalism (if these are the realities of today)? The objective of my presentation is to open reflection on how to continue the process of both theorizing and practising Canadian theatre. The questions are intended to underscore the practicalities of finding synergistic ways to do and promulgate, to teach and study, to think about and enjoy Canadian theatre. 05/25: 1430

Jennifer Roberts-Smith, U of Toronto

Generic Miracles: Hrotswitha's Theatrical Poetics

Hrotswitha of Gandersheim wrote the earliest surviving post-

classical European plays. Her six dramas transfer a highly conventional theme, the lives of female saints and martyrs, into a highly unconventional genre, which she describes as "Terentian." There has been little discussion of the advantages for her theme that Hrotswitha might have seen in this "Terentian" genre. Since there are no reliable historical records of theatrical performances of any kind in tenth century Europe, and since Hrotswitha's treatment of time and space in her plays is so unusual, it has generally been assumed that she did not understand Terence's works as performative. However, there is internal evidence in the plays to suggest that Hrotswitha consciously manipulated theatrical time and space to serve her didactic agenda. In this paper, I draw on my recent experience directing Hrotswitha's *The Conversion of the Harlot Thais*, to give a dramaturgical reading of the most eccentric theatrical moments in Hrotswitha's dramatic corpus. I argue that Hrotswitha transgresses the laws of time and space on the stage in order to illustrate the relationship between the ordinary and the miraculous in the lives of her heroines. 05/27: 1400

Judith Rudakoff, York U

Revealed By Fire by Lata Pada, at the Mississauga Arts Centre

Lata Pada's *Revealed by Fire* premiered in Toronto at Harbourfront Centre's Premiere Dance Theatre on March 8, 2001, International Women's Day. Crossing boundaries of genre, discipline and culture, this multimedia work was based on the tragic loss of Pada's husband and both daughters aboard the Air India jet that was bombed by terrorists in 1985 and inspired by her gradual recovery and her rediscovery of the power of voice and identity: as an individual, as a woman, as a member of both Indian and North American societies. As a woman who is outside the South Asian community by ethnicity, being a primary collaborator on *Revealed by Fire* was an extraordinary creative opportunity for me. Being part of the process also afforded me, as a dramaturg and a chronicler of contemporary theatre in Canada, the opportunity to document the process of making the extremely complex work from a personal perspective. I propose a presentation that highlights my process as dramaturg and playwright, as well as discussing elements of *Revealed by Fire*. 05/26: 0915

Corinne Rusch-Drutz, U of Toronto

Good Female Parts: Analyzing the culture of institutionalized theatre scholarship

The purpose of this article is to analyze the importance of the culture of institutionalized theatre scholarship among a select group of Canadian women theatre practitioners. Based on qualitative ethnographic interviews, the paper will reflect on the contributors' (and my own) experiences as women studying theatre and drama in a formal, post secondary setting. By looking at education via the lives of the participants, this paper will analyze how a group of individuals operates within pre-existing pedagogical and institutional practice, and will discuss how women learn the "institutional ideologies" of theatre scholarship, or the methods by which students analyze experiences located in the work processes of the academic institution. The analysis will focus on theorizing difference among the participants and highlighting the contrast between the informed contexts in which they study and the engendered practices they encounter. The paper will conclude with an analysis of how women learn to apply the institutional ideologies that they are taught in university and will briefly examine the ways in which professional academic training teaches women to recycle the actualities of their experiences into recognizable forms by the institution. 05/28: 0930

Julie Salverson, Queen's U

Dramaturgy and *The Haunting of Sophie Scholl*

Julie Salverson will chair this panel and provide links between the presenters. She will also speak about her work on a new play *The Haunting of Sophie Scholl*, presented as the autumn major production at the Queen's Department of Drama. The play is a story about a contemporary student trying to have a memorial created on campus to Sophie and Hans Scholl, university students who resisted Hitler in 1943 and were executed. The timing of the play - rehearsals began in mid-September - created a potent collision between what it meant to be a young person under National Socialism, and the critical questions which faced these Queen's students and faculty in the wake of September 11. 05/25: 1115

Alan Scheer, U of Toronto

Did *Larry's Party* Sing? Adapting Canadian Fiction to the Musical Theatre Stage

In January 2000, the Canadian Stage Company of Toronto premiered a new musical by Richard Ouzounian and Marek Norman. Cooperatively developed with the NAC in Ottawa and the MTC in Winnipeg, *Larry's Party* was an original Canadian musical based on the novel by Carol Shields. *Larry's Party* was a financial success for the Canadian Stage Company but a critical failure. There seems to be little possibility of the work being remounted, and there has not been a recording produced of the show. This paper will examine not only the adaptation of the musical from the written page, and the decisions the librettist and composer made in "musicalizing" a critically respected and popular work of literature, but also a stage work that requires music and choreographed movement to expound its story. I will also consider the work in relation to critical expectations of the Canadian musical in general. I will try to distinguish the nature of the Canadian musical by asking whether there is an indigenous tradition of music theatre production and, if so, where *Larry's Party* fits into this body of work. 05/26: 1400

Marlis Schweitzer U of Toronto

Skirting the Boundaries: Lucile's fashion show/war drama on the vaudeville circuit

Between December 1917 and May 1918, one of the leading acts on the vaudeville circuit was a fashion show thinly disguised as a war drama. *Fleurette's Dream at Peronne* told the story of a young Parisian model trapped in a cellar during the bombardment of Peronne. In ten short scenes, Fleurette dreams of her former life in Paris, revealing her desire to return to a period of peace and prosperity, highlighted by shopping excursions and late nights on the town. The brain-child of British couturier and Ziegfeld Follies' designer Lucile, *Fleurette's Dream* was an overwhelming success. The calibre of the mannequins, the beauty of the clothing, and the presence of a designer of Lucile's stature were unprecedented on the vaudeville circuit, and audiences flocked to see the fashion spectacle. The success of *Fleurette's Dream* can be attributed to its ability to move within and beyond existing boundaries; not only did it stretch the definition of the vaudeville "act" and challenge critical perceptions, it also sought a delicate balance between stimulating consumer desire and acknowledging the government's call for wartime thrift. 05/26: 1400

Valerie Senyk, Laurentian U

The Terror of Performing *Not I*: An Actor's Notebook

Samuel Beckett's play *Not I* from 1972 pushes many theatrical boundaries by placing a character onstage called MOUTH, who is, literally, just a mouth. MOUTH belongs to a seventy-year-old

woman whom we cannot see, and who cannot see her audience. Everything except her mouth is cloaked in blackness. MOUTH delivers a stream-of-consciousness monologue, broken only by enigmatic gestures from a black shrouded figure onstage with her, while in a twilight moment between life and death. The monologue includes the woman's sensations of dying, along with vivid vignettes of her life from birth until the moment when she falls unconscious in a field. When I was cast as MOUTH in October 2001, with Black Dog Productions, in Sudbury, Ontario, I soon learned that the role required me to push physical, intellectual, emotional and psychological boundaries within myself, unlike any other role had. This resulted in a personal experience of terror that soon encompassed rehearsals and performances alike! My acting journal became the recipient of the tortuous process I went through. 05/27: 1400

Wolfgang Vachon, U of Toronto/OISE

Consuming the Other Through an Aesthetics of Suffering

If mimesis is an imitation of nature, in the creation of community art do we risk casting those we work with into molds of debilitation? Confining/forcing them to their 'natural' state of victim. This presentation will explore my own experiences reifying victimhood in creating theatre with "oppressed peoples," querying the reduction of peoples to person to protagonist to stories. Building a theatre piece with survivors of torture, I consistently experienced resistance to 'tell their stories,' a reluctance to present their lived experiences past, present, or future upon the stage. In contrast, creating a performance with a group of South African youth I encountered a yearning to tell both their stories, and their people's story. With each I sought to frame tragedy in relation to triumph, presenting their lives within an aesthetics of liberation, inviting audiences to partake in a celebration. But what is served at such celebrations? The suffering 'other' engaged in struggle- an eagerly consumed story for audiences fattened on the trope of empowerment. This presentation seeks to problematize such limiting (debilitating) representations of alterity, and quests for alternatives. 05/25: 1115

Tony Vickery U of Victoria

There's No Accounting for Livent: The Collapse of a Corporation

My paper examines the accounting fraud that drove Live Entertainment of Canada, Inc. (Livent) into bankruptcy. Due to the company's corporate structure and the reality of an average 80% failure rate on Broadway, Livent was most likely doomed to failure from its inception. Unlike its competitors, who financed productions on a project by project basis, Livent brought the entire operation under one roof and financed the company through a public listing on the Toronto Stock Exchange and corporate bonds. By not employing a limited liability structure on each production, Livent's losses were able to reverberate throughout their projects. In order to keep the company afloat, Livent's ledgers were materially altered to give the appearance of profitability to the investment public in order to make their further debt offerings attractive to the market. The story of Livent and its fall is made more compelling because of its self-proclaimed stand as a Canadian company, really the only commercial theatre organisation to move outside the country's borders, and its chairman's boast that they would be able to bring a new and fresh approach to the production of commercial theatre. 05/27: 0900

Mary Jane Warner, Jennifer Bolt, Kathryn Lee Tovey, York Canadian Performance Practice: Pioneering Canadian Dance – The Contributions of Evelyn Geary, Gladys Forrester and Lilian Jarvis

This panel examines the careers of three Canadian women who contributed to dance in Toronto. Their careers followed different paths, but each explored new areas of dance. As a child **Evelyn Geary** appeared in stage shows at local movie theatres, then toured with Captain Plunkett. After a stint at the Roxy Theatre, she returned to Toronto to join the Uptown Theatre as a featured dancer and choreographer. Soon after, Boris Volkoff joined the Uptown, but with the theatre's close in 1929, they ran a dance studio until Geary resumed her dancing career in the United States. **Gladys Forrester** moved to England with her army husband during the war, where she trained, and performed in *The Red Shoes*. Returning to Canada, she joined Volkoff's Company and taught at Toronto's Canadian School of Ballet in 1952. That same year Forrester was invited to choreograph for the first CBC Television broadcast. She worked in television until local TV shows were replaced by large-scale American productions, then returned to full-time teaching. **Lilian Jarvis** studied ballet with Volkoff before joining the National Ballet of Canada as a charter member in 1951. Rising to principal dancer, she performed lead roles in many ballets, before moving to New York, in 1963, to study modern dance with Martha Graham. Returning to Toronto Jarvis taught modern dance for various dance studios and developed her own innovative training method called BioSomatics. 05/26: 1545

Jerry Wasserman, UBC

The Englishman's Boys and Girls: Canadian Theatre and American Power (1893, 1923, 1953)

Guy Vanderhaeghe's *The Englishman's Boy* (1996) tells of a Canadian in Hollywood in 1923, working as a screenwriter for a megalomaniacal producer making an epic American movie out of the events surrounding the 1873 Cypress Hills massacre. The Canadian narrates his story retrospectively in the early 1950s. I see the novel as a palimpsest, its chronological anchor points as sites where Canadian theatre has attempted to mediate a sense of national identity between imperial American and colonial British influences. The novel's earliest date resonates in Nicholas Flood Davin's 1873 lecture, "British versus American Civilization." In plays and articles published in 1923, Merrill Denison examined how Hollywood helped shape the way Canadians perceived themselves. Finally, 1952-53 featured Ted Allan's *The Money-Makers* at Toronto's Jupiter Theatre and on CBC-TV ("highly principled young Canadian writer goes to Hollywood where a corrupt movie producer has optioned his book about the history of the Métis," according to Bronwyn Drainie), and the opening of the Stratford Festival where, with the help of the English, Canadians challenged American cultural hegemony, raising the tent like a flag. 05/26: 0915

Erik Weissengruber U of Windsor

Beyond East and West: Defining the European in *Pentecost* and *Mad Forest*

David Edgar's *Pentecost* (1995) and Caryl Churchill's *Mad Forest* (1990) are both set in countries whose fragile post-Communist identities are being destabilized by the influence of the West and by the resurgence of atavistic nationalism. Both plays present struggles between characters who wish to assimilate with the West, and those who strive to hold on to their distinct "Eastern" identity -- defined in reference to the recent Communist past or to ancient history. In both cases, determining the relationship of the nation to the West also involves specifying who can be permitted to be part of that nation. The struggle to define national identity becomes a struggle over how to define European identity. I contend that, in their plays about the "East," Churchill and Edgar challenge all Europeans to rethink their definition of the national and the European community. 05/26: 1545

Association News & Notices / Informations de l'Association

Appels de communications/Calls for papers:

English Theatre in Quebec / Théâtre anglais au Québec

Theatre Research in Canada / Recherches théâtrales au Canada is looking for articles for a special-topics issue on English Theatre in Quebec. The guest editors, Lise Boyer and Gregory J. Reid, invite submissions, from both theoretical and historical perspectives, which offer constructions and/or deconstructions of any element of theatre in Quebec as an example of or as influenced by English language and culture(s). The editors, in particular, invite submissions which reflect upon the problematic nature of the term 'English', on one hand, and/or 'Québécois', on the other. Topics might include (but are not restricted to):

Bilingual and cross-over productions in Quebec
Artists who work in both English and French
English playwrights in/from Quebec
Theatre companies working in whole or in part in English
Specific performances
Discussions of how Quebec theatre has been affected by English-language or Anglo-American culture

Reflections on English theatre as part of Quebec culture,
Theatre as a reflection of the English community
The diversity of English theatre
Buildings, stages, and spaces
Regions and regionalism
Is the term Anglo-Québécois meaningful?
Reception and criticism

Please send papers before October 1, 2002 to:

Gregory J. Reid, greid@courrier.usherb.ca or lboyer@interlinx.qc.ca
English and Intercultural Studies
Département des lettres et communications
Université de Sherbrooke
Sherbrooke (Québec)
J1K 2R1

All submissions are refereed. Please submit four copies of your article, usually no longer than 5000 words, typed, double-spaced, with endnotes and list of works cited following the MLA Handbook for Writers of Research Papers 4th or 5th ed.)

Recherches théâtrales au Canada / Theatre Research in Canada lance un appel d'articles pour un numéro spécial consacré au théâtre anglais au Québec. Les éditeurs invités, Lise Boyer et Gregory Reid, vous invitent à soumettre des articles offrant un point de vue historique ou un point de vue théorique sur la construction ou la déconstruction du théâtre au Québec, prenant pour exemple la culture et la langue anglaises ou leur influence. Les éditeurs s'intéressent particulièrement à la nature parfois ambiguë des termes 'anglais' et 'québécois.' Les sujets peuvent inclure, à titre d'exemples seulement,

Les productions bilingues ou hybrides au Québec.
Les artistes qui travaillent à la fois en anglais et en français.
Les auteurs dramatiques au ou du Québec.
Les compagnies de théâtre qui oeuvrent en tout ou en partie en anglais.
Des productions spécifiques.
L'influence de la langue ou de la culture anglo-américaine sur le théâtre québécois.
La place occupée par le théâtre anglais dans la culture québécoise.
Le théâtre comme reflet de la communauté anglophone.
Les facettes du théâtre anglais.
Les édifices, les scènes et l'espace.
La région et le régionalisme.
Le sens et la résonance du terme 'anglo-québécois'.
La réception et la critique.

Vos articles doivent parvenir avant le 1 octobre 2002 à :

Tous les articles sont évalués. Ils doivent être soumis en quatre exemplaires, rédigés à double interligne, et ne pas dépasser 5000 mots. Les appels de référence (nom, date, page) renvoyant à la liste d'ouvrages cités doivent être placés entre parenthèses dans le texte et les notes explicatives en fin de document.

Translation in Canadian Theatre / Traduction et le théâtre canadien

Theatre Research in Canada is looking for articles for a special topics issue, Translation in Canadian Theatre.

Recherches théâtrales au Canada lance un appel d'articles pour un numéro spécial portant sur La traduction et le théâtre canadien.

This issue will be devoted to studies of theatre translation as it practiced within Canada or as it affects the appearance of Canadian plays on the international stage. In recent years, researchers have posited a number of important questions regarding the interaction of translation and theatre. These include exploring the relationship of "page-to-stage" creativity (mise-en-scène) to that of the translator as creator within a production team (the fundamental question separating theatre translation from other genres of translation), the influence of translations on target and source theatres, and the importance of the history of translation in the development of translation theory. Translation goes to the heart of theatre production due to the importance of translating material for the immediacy of performance, whether this be across temporal, geographic, cultural or artistic frontiers. In particular, in a country like Canada with its diverse linguistic and regional components as well as a complex relationship with international theatres, the centrality of translation is undeniable. This special issue of TRIC is meant to provide a means of articulating the current state of research in this field.

Areas of investigation might include, but are not limited to the following:

- analysis of the work of a particular translator
- analysis of a playwright's works in translation
- the translator as playwright
- regional penetrations of translations across Canada
- influences of translations on Canadian dramaturgy
- Canadian theatre in translation on the international stage
- renewal of classics through translation
- translation and politics (linguistic? cultural? social?)
- translation and performance
- history of translation for the theatre in Canada
- relationship between translation and adaptation

Please send papers before July 1, 2002 to one of the following guest editors:

Papers in English:

Glen Nichols nicholsg@umoncton.ca
 Département d'anglais
 Université de Moncton
 Moncton, N.B. E1A 3E9

All submissions are refereed. We welcome completed articles normally no longer than 5000 words, typed double-spaced, following the internal editorial style of Joseph Gibaldi, *MLA Handbook for Writers of Research Papers*. Please submit four copies. Endnotes should be typed at the end of the essay. Enquiries should be directed towards one of the guest editors. We invite emerging as well as established scholars to contribute.

Ce numéro sera consacré à l'étude de la traduction théâtrale pratiquée au Canada ou appliquée au répertoire canadien sur la scène internationale. Des recherches récentes ont soulevé plusieurs questions importantes sur la fonction de la traduction au théâtre. Elles interrogent le rapport entre la traduction et les exigences de la représentation, lesquelles imposent au texte dramatique des modalités de traduction distinctes. Elles étudient l'apport du traducteur ou de la traductrice au texte et à son inscription dans le travail collectif de production du spectacle. Elles explorent les contraintes exercées par les contextes cibles ou sources sur les codes linguistiques, temporels, géographiques, sociaux, culturels ou artistiques du texte en traduction destiné à la scène. Dans un pays comme le Canada, la traduction théâtrale est aussi confrontée aux effets des politiques linguistiques existantes et à la grande diversité des régions et du théâtre qu'on y pratique. Enfin, elle contribue aux échanges avec des répertoires dramatiques étrangers et à la circulation du répertoire canadien sur la scène internationale. Ce numéro spécial de RTC cherche à faire le point sur l'état actuel de la recherche dans ces domaines. Les thèmes suivants sont proposés sans être exclusifs : --

- analyse du répertoire d'un traducteur ou d'une traductrice
- analyse du répertoire d'un auteur en traduction
- apport du traducteur ou de la traductrice au texte et à sa production
- histoire de la traduction théâtrale au Canada
- influence de la traduction sur la dramaturgie canadienne
- le théâtre canadien en traduction sur la scène internationale
- développements régionaux de la traduction
- relecture des classiques par la traduction
- traduction et politiques linguistiques, culturelles ou sociales
- traduction et représentation
- traduction, adaptation, création et autres modalités

Faites parvenir votre texte avant le 1er juillet 2002 à l'un des codirecteurs du numéro :

Articles en français:

Louise Ladouceur louise.ladouceur@ualberta.ca
 Faculté Saint-Jean
 University of Alberta
 8406, rue Marie-Anne-Gaboury
 Edmonton, AB T6C 4G9

Tous les articles sont évalués. Ils doivent être soumis en quatre exemplaires, rédigés à double interligne, et ne pas dépasser 5000 mots. Les appels de référence (nom, date, page) renvoyant à la liste d'ouvrages cités doivent être placés entre parenthèses dans le texte et les notes explicatives en fin de document. Cet appel s'adresse aux jeunes chercheurs ainsi qu'aux chercheurs déjà établis.

International Conference / Conférence Internationale "Canada in the European Mind" / "Canada dans l'esprit européen"

24-27 October 2002: Debrecen, Hungary

The Canadian Studies Centre at the University of Debrecen, Hungary, will hold a conference between 24-27 October, 2002, to celebrate the activities carried out here for almost two decades. The conference "Canada in the European Mind" invites papers, panels, speakers in all areas in Canadian Studies, therefore the inter-, multi-disciplinary approaches are most welcome. The organising committee (Dr. Judit Molnár, Dr. Péter Szaifkó and Szabolcs Szilágyi) intends to bring together scholars not only from Europe but also from Canada.

Please send your abstract (100 words) or suggestion for panels and workshops no later than 31 January 2002 to the following address:

Debrecen, le 24-27 octobre 2002

Le Centre des Études Canadiennes de l'Université de Debrecen en Hongrie organise une conférence le 24-27 octobre 2002 pour célébrer ses presque 20 ans d'activité dans le domaine des études canadiennes. A l'occasion de la conférence intitulée "Canada dans l'esprit européen" nous accueillons des communications de tous les domaines des études canadiennes - les approches interculturelles et multidisciplinaires sont bienvenues. Le Comité d'Organisation (Dr. Judit Molnár, Dr. Péter Szaifkó et Szabolcs Szilágyi) voudrait solliciter la participation des savants et universitaires pas seulement d'Europe mais du Canada également.

Vous êtes priés de présenter les résumés des communications et les suggestions pour les tables rondes (100 mots) avant le 31 janvier 2002 à l'adresse suivante:

Dr. Péter Szaifkó
Conference Organiser
Canadian Studies Centre
Institute of English and American Studies
University of Debrecen
4010. Debrecen, P.O.Box 73, Hungary

peterszaifko@yahoo.com
Fax: +36 52 431 147

Maintenant disponible/Now available:

Siting the Other

Re-visions of Marginality in Australian and English-Canadian Drama

Marc Maufort & Franca Bellarsi (eds)

The emergence of contemporary Australian and English-Canadian multicultural drama undoubtedly constitutes a fascinating development in the history of international literatures written in English. These postcolonial plays offer ideal vantage points from which to observe the struggle of two comparable Commonwealth countries to accommodate the pluralism of their social fabric. As the prominent theatre scholars of this collection cogently argue, the articulation of otherness forms a central concern in the drama of these

two countries. The postcolonial playwrights studied in this book interpret marginality as an expression of resistance against the legacy of Empire, often through the weapon of subversive mimicry. The organising spatial metaphor of the book suggests new readings of the "other" as an evolving site of contestation. This volume articulates a new form of comparative poetics, in which dramatic texts are used as reflecting mirrors, as privileged tools to explore the similarity and otherness that Australia and Canada share.

The Contributors: Marc Maufort, Helen Thomson, Helena Grehan, Maryrose Casey, Jacqueline Lo, Susan Pfisterer, Bruce Parr, Peta Tait, Tom Burvill, Paul Makeham, Peter Fitzpatrick, Gerry Turcotte, Anne Nothof, Albert-Reiner

Glaap, Robert Appleford, Ric Knowles, Ann Wilson, Alan Filewod, Robert Wallace, Robert Nunn, Reid Gilbert, Joanne Tompkins.

P.I.E.-Peter Lang. Bruxelles, Bern, Berlin, Frankfurt/M., New York, Oxford, Wien, 2001. XI, 374 pp.
Dramaturgies: Texts, Cultures and Performances. Vol. 1: General Editor: Marc Maufort
ISBN 90-5201-934-7 / US-ISBN 0-8204-4667-X pb.

Professor Marc Maufort
English Department CP 175
Université Libre de Bruxelles
50, av. F.D. Roosevelt
1050 Bruxelles, Belgium

mmaufort@ulb.ac.be
Tel.: ++ 32-2-426-04-37
Fax: ++ 32-2-650-24-50

B.C. Conference Report:

"**Staging the Pacific Province 2: A Conference on British Columbia Theatre**" was held with great success in October 2001. A follow-up to the exciting first-ever BC theatre conference hosted by University College of the Cariboo in Kamloops three years ago, this second conference was held in Vancouver at UBC, co-organized by the Heads of English and Theatre, Sherrill Grace and Ron Fedoruk. The meeting featured academic papers from Lisa Coulthard, Patrick O'Neill, Monica Prendergast, Marlis Schweitzer, Malcolm Page, George Belliveau, Ginny Ratsoy, Don Rubin, Marshall Soules, Peter Dickinson, Albert-Reiner Glaap, Reid Gilbert, Ros Kerr and Jerry Wasserman. Practitioners appearing included Antony Holland and John Juliani, Jane Heyman, Patrick McDonald and Norman Young, John Gray, Donna Spencer, Jennifer Brewin and Estelle Shook, Colin Thomas, Dennis Foon,

Joan MacLeod, and Lisa Lowe. A playwrights' cabaret gathered Aaron Bushkowsky, Marie Clements, David Diamond, Lorena Gale, Margaret Hollingsworth, Kevin Kerr, Morris Panych and Betty Quan in the lobby of the Freddy Wood Theatre to launch new publications by Talonbooks, and Ginny Ratsoy and Jim Hoffman's wonderful new collection from Playwrights Canada, *Playing the Pacific Province: An Anthology of British Columbia Plays, 1967-2000*. The conference concluded with a terrific performance by Margot Kane at the banquet in the First Nations Longhouse. Plans are afoot for selected papers to appear in a special issue of *B.C. Studies*, and for "Staging the Pacific Province 3" to take place in Victoria in a couple of years.

Jerry Wasserman

TNB Cancellation

Theatre New Brunswick's Board of Governors recently announced that the last two productions of the 2001-2002 season, *The Glass Menagerie* and *For The Pleasure of Seeing Her Again* will not be produced as planned, due to financial concerns. The company was forecasting a considerable operating deficit if these two productions were mounted. Although Theatre New Brunswick had experienced a 30 percent increase in attendance as compared to last year, this was not enough to significantly offset the risk of producing the final two shows. In June of 2000, the theatre company sold its major asset, The

Playhouse, to the City of Fredericton as a cost-cutting measure. The sale helped pay off a large accumulated debt, but the loss of this asset makes future deficit financing impossible. It is important to note that this cancellation does not signal the end of Theatre New Brunswick, but rather that the company recognizes the changing environment in which it operates. Making the decision to end the season early allows the company a better chance of ensuring its long-term future, by continuing to operate within its financial means.

George Belliveau, UPEI

La Bourse Heather McCallum The Heather McCallum Scholarship 2002

This scholarship was established in 1987 in honour of the former director of the Theatre Department at the Toronto Municipal Reference Library. Every year a maximum bursary of \$1000 is made available by competition to theatre specialists, both established and new. Preference is given to theatre research, but projects touching on dance, opera, cinema, television or scenography are also eligible. The scholarship is aimed towards projects not usually fundable under other subsidy schemes. For example, the committee will refuse a request for doctoral research money, but will welcome a well-defined project including subsidy for travel to theatre sites, for consulting special collections, for purchase or access to film or video materials. Candidates are asked to submit the following:

- a letter (1 or 2 pages) describing the project for which assistance is required;
- a detailed breakdown of costs;
- information concerning applications to other granting agencies;
- an up-to-date curriculum vitae;

La Bourse Heather McCallum fut établie en 1987 pour honorer l'ancienne directrice du Département de théâtre de la Bibliothèque de Référence de la Communauté urbaine de Toronto. Cette bourse annuelle, d'un montant maximum de 1000 \$, est à la disposition des spécialistes du théâtre, non seulement ceux qui sont établis, mais aussi les débutants. Tout en restant ouverte à chaque champ d'activité artistique comme la danse, l'opéra, le cinéma, la télévision et la scénographie, la bourse accorde la préférence aux études qui sont particulièrement liées à la recherche théâtrale. Elle est orientée vers des projets qui ne rencontrent pas les conditions requises pour obtenir d'autres subventions. Par exemple, le comité refusera une demande de subvention pour des frais de recherche doctorale, mais accueillera des projets bien définis, liés au domaine de la recherche, tels: la subvention de déplacement pour visiter les sites de théâtres, pour consulter une collection spéciale d'ouvrages, pour l'achat ou le transfert de matériel filmé ou sur vidéocassette, ou pour l'archivage.

Les candidats doivent soumettre:

- une lettre d'une ou deux pages décrivant le projet et sa contribution à la discipline
- un bilan détaillé des dépenses
- l'information sur autres demandes faites aux autres sources de subvention
- un curriculum vitae récent

- e) the names of two persons who have been asked to send letters of reference directly to the Secretary of the Committee. Letters should comment on the project, on the candidate's scholarship record and potential.

This year's deadline for applications for the 2002 Heather McCallum Scholarship is 1 April 2002. Applications should be sent to:

Heather Jones
Box 370
College of the North Atlantic
Burin Bay Arm, NFLD
Canada A0E 1G0

For more complete information concerning Terms of Reference, Selection Criteria and Application Procedures, please refer to the *Newsletter* website: <http://www.umoncton.ca/facarts/anglais/actr/artc.htm>

PS. If you'd like to contribute to the McCallum Fund, your tax deductible contribution will be welcomed warmly by our treasurer, Brian C. Parkinson, Division of Theatre & Dramatic Arts, University of Lethbridge, Lethbridge, AB T1K 3M4 <parkinson@uleth.ca>

- e) le nom des deux personnes qui fourniront des références écrites directement au secrétaire du comité. Les lettres doivent porter sur le projet, sur le dossier scolaire du candidat ou de la candidate, et sur son potentiel.

La date limite d'acceptation des demandes pour la bourse de 2002 est le 1er avril 2002. Pour soumettre une demande, on doit s'adresser à:

Email/courriel: heather.jones@northatlantic.nf.ca
Phone/tél: 709 891 1253; Fax# 705 891 2256

Pour plus de renseignements sur les critères de la Bourse Heather McCallum, vous pouvez consulter le site web du *Bulletin* de l'ARTC : <http://www.umoncton.ca/facarts/anglais/actr/artc.htm>

La Bourse Heather McCallum est aussi une fondation charitable sujette aux dégrèvements d'impôts. Le public est invité à faire un don à l'ordre du "ACTR-Heather McCallum Scholarship Fund" et de l'envoyer à: Brian C. Parkinson, Division of Theatre & Dramatic Arts, University of Lethbridge, Lethbridge, AB T1K 3M4 <parkinson@uleth.ca>

Publicity / Promotions

A Call to Our Membership for Publicity Ideas:

... methods to promote the ACTR that might be unique to, and effective in, your particular institution, community, or region.

... ways in which the ACTR does benefit or could benefit its members

... suggestions for distributing a promotional brochure (you can also send us names and addresses of people to whom we should send the brochure)

Ideas can be sent by e-mail to either:

Edward Little, elittle@alcor.concordia.ca

or

Shelley Scott, scotsc@uleth.ca

on behalf of the Executive,
Thank you for your input!

Un appel à nos membres.

Veuillez s'il vous plaît nous envoyer vos idées concernant des moyens spécifiques et efficaces pour promouvoir l'ARTC dans votre institution, votre milieu, ou votre région.

... Comment l'ARTC peut-elle aider ses membres?

... Comment ses membres peuvent-ils l'aider?

... Quelle sont vos suggestions quant à la diffusion d'un dépliant promotionnel? (Vous pouvez aussi nous envoyer le nom et l'adresse des personnes à qui nous pouvons faire parvenir la brochure.)

Veillez envoyer vos idées aussitôt que possible par courrier électronique à:

Edward Little, elittle@alcor.concordia.ca

ou

Shelley Scott, scotsc@uleth.ca

Nous vous remercions au nom du comité exécutif.

*Il n'est jamais trop tard pour renouveler votre
abonnement!*

Bibliography Up-Date / Mise-à-jour de la bibliographie 2002

John Ball

The material listed here is available on-line, together with previous annual updates at the ACTS website:
www.lib.unb.ca/Texts/Theatre/

Vous pouvez consulter les documents ci-dessus, ainsi que les mises à jour précédentes sur le site Internet
ACTS: www.lib.unb.ca/Texts/Theatre/

1. Alcorn, Emmy. "The economy versus God (everything comes with fries)." *CTR* 108 (Fall 2001): 43-47. illus. Mulgrave Road Theatre
2. Alcorn, Emmy. "Notes from a Maritime kitchen talk on lighting: Leigh Ann Vardy in conversation with Emmy Alcorn." *CTR* 107 (Summer 2001): 16-20. illus.
3. Bamford, Karen. "'What's the story here?': narrative, voice and gender in Sara Barker's 'Penelope, the imposter'." *Essays in theatre* 18 (Nov. 1999): 53-62.
4. Barton, Bruce. "Redefining 'community': the elusive legacy of the Dramatists' Co-op of Nova Scotia." *TRIC* 21, no. 2 (Fall 2000): 99-115.
5. Beauchamp, Hélène. *Introduction aux textes du théâtre jeune public*. Outrement: Editions Logiques, 2000. 226 p.
6. Beauchamp, Hélène. "Theatre of commitment in Francophone Canada." *CTR* 108 (Fall 2001): 83-85. illus. Festival du Théâtre des régions, National Arts Centre, Ottawa, 7 June 2001
7. Belzil, Patricia. "De frousse à effroi." *Jeu* 97 (déc. 2000): 122-126. illus. Festival Les Coups de Théâtre
8. Belzil, Patricia. "Des muses inspirantes?" *Jeu* 98 (mars 2001): 172-177. illus. Michel Marc Bouchard 'Les Muses orphelines'
9. Belzil, Patricia. "Mémoire en noir et blanc." *Jeu* 100 (sept. 2001): 100-112. illus.
10. Belzil, Patricia. "Plaisir brut de conter." *Jeu* 97 (déc. 2000): 156-158. illus. Festival Théâtres du Monde FTA Maison Théâtre
11. Bergman, Brian. "Enter stage left: an MP's plays are fueled by a social conscience." *Maclean's* 111 (Feb. 16, 1998): 61. illus. Wendy Lill
12. Bernardi, Guillaume. "Inventing 'Kopernikus': a retrospective journal." *CTR* 108 (Fall 2001): 35-39. illus. Théâtre Maisonneuve, Place des Arts
13. Borboën, Véronique. "Le chemin du costume: de l'idée à la scène." *Jeu* 99 (juin 2001): 118-123. illus.
14. Boudreault, Françoise. "Marionettes de tous les pays: Semaine Mondiale de la Marionnette." *Jeu* 98 (mars 2001): 151-159. illus.
15. Boulanger, Luc. *Pièces à conviction: entretiens avec Michel Tremblay*. Montréal: Leméac, 2001. 184 p.
16. Brault, Marie-Andrée. "Angelo Barsetti: d'ombre et de lumière." *Jeu* 99 (juin 2001): 130-133. illus.
17. Brault, Marie-Andrée. "Incursion à l'école." *Jeu* 97 (déc. 2000): 127-128. illus. Festival Les Coups de Théâtre
18. Brault, Marie-Andrée. "Jeunes femmes cherchent père désespérément." *Jeu* 97 (déc. 2000): 56-62. illus. 'Les quatre morts de Marie' de Carole Fréchette et 'Le Défilé des canards dorés' d'Hélène Mercier
19. Brault, Marie-Andrée. "Le 'top 5' des chouchous de *Jeu*." *Jeu* 100 (sept. 2001): 58-67. illus.
20. Brault, Marie-Andrée. "Vies parallèles." *Jeu* 98 (mars 2001): 35-36. illus. Carole Nadeau 'MeMyLee Miller'
21. Budhiraja, Geeta. "A glimpse of Canada in India." *CTR* 105 (Winter 2001): 24-26. illus.
22. Burgess, David. "The writer boy and the director boy." *CTR* 108 (Fall 2001): 24-34. illus. Michael Healey 'The Drawer Boy' Layne Coleman
23. Burgoyne, Lynda. "Le théâtre et la vie: un curieux cocktail." *Jeu* 100 (sept. 2001): 152-154. illus.
24. Cappeluto, Ana, and Edward Little. "Seeing the light: Montreal's Axel Morgenthaler." *CTR* 107 (Summer 2001): 37-42. illus.
25. Castel, France. "Question de point de vue." *Jeu* 100 (sept. 2001): 177. illus.
26. Chaîné, Francine. "Le musée à l'école: une expérience de jeu dramatique par les oeuvres d'art." *TRIC* 21, no. 2 (Fall 2000): 117-134. illus.
27. Charlebois, Francine, and Denyse Clermont. "Le CNC en deux actes." *Jeu* 99 (juin 2001): 147-151. illus. Centre national de recherche et de diffusion du costume
28. Chiasson, Herménégilde. "Rappel sur scène: naissance et évolution de la dramaturgie acadienne." *Arts Atlantic* 17 (Spring 2000): 48-50. illus.
29. Cooper, John. "When the canvas isn't blank: an interview with Marsha Sibthorpe." *CTR* 107 (Summer 2001): 26-31. illus.
30. Costaz, Gilles. "La critique française face au théâtre québécois." *Jeu* 100 (sept. 2001): 185-187. illus.
31. Cottreau, Deborah. "Homage to a master." *CTR* 105 (Winter 2001): 32-39. illus.

32. Crowder, Eleanor. "Uncertain Sacrifice: then and now." *CTR* 106 (Spring 2001): 46-47. illus. Salamander Theatre, Ottawa
33. Crowder, Eleanor. "Youth. Theatre. Politics." *CTR* 106 (Spring 2001): 3-4.
34. D'Aeth, Eve. "Nakai: a northern theatre." *TRIC* 21 (Spring 2000): 6-15. illus.
35. David, Gilbert. "Grandeur et misère du répertoire québécois." *Jeu* 100 (sept. 2001): 114-119, 120-126. illus.
36. Desbiens, Anne-Marie. "Momentum: chez les vivants." *Jeu* 99 (juin 2001): 79-81. illus.
37. DiCenzo, Maria. "Creative times ahead?: federal government promises major new funding for the arts." *CTR* 108 (Fall 2001): 80-82.
38. Downton, Dawn Rae. "Words, words and moving pictures." *Arts Atlantic* 14, no. 2 (1996): 42-43. Wendy Lill
39. Fancy, David. "Productive transgressions: the MarshFire People's Theatre Company." *CTR* 106 (Spring 2001): 11-15. illus.
40. Fernet, Stéphanie. "Le récit revisité." *Jeu* 97 (déc. 2000): 129-133. illus. Festival Les Coups de Théâtre
41. Fernet, Stéphanie. "Ruptures et continuité." *Jeu* 99 (juin 2001): 37-38. illus. Louis-Dominique Lavigne 'Les 2 soeurs'
42. Fernet, Stéphanie. "Se nourrir l'un l'autre." *Jeu* 98 (mars 2001): 39-40. illus. Michel Nadeau 'L'Orchidée'
43. Forsyth, Louise H. "Constructions of the North in Québec popular culture and drama." *TRIC* 21 (Spring 2000): 16-26.
44. Fort, Tim. "Lighting in miniature." *CTR* 107 (Summer 2001): 50-54. illus.
45. Forth, Laura J., and Mixed Company. "On the streets with Cobblestone Youth Troupe: a dossier." *CTR* 106 (Spring 2001): 39-45. illus.
46. Fouquet, Ludovic. "Notes en marge d'une pratique." *Jeu* 100 (sept. 2001): 180-184. illus.
47. Furlani, Andre. "1837 on stage: three rebellions." *Can. Lit.* 168 (Spring 2001): 57-76.
48. Gilbert, Reid. "Festival Vancouver: an ambitious new summer series debuts in Vancouver." *CTR* 105 (Winter 2001): 69-72. illus.
49. Gilbert, Reid. "Speaking from the pre-symbolic: Morris Panych and Wendy Gorling's 'The Overcoat'." *CTR* 108 (Fall 2001): 10-16. illus.
50. Gilbert, Sky. *Ejaculations from the charm factory: a memoir*. Toronto: ECW Press, 2000. 300 p.
51. Godin, Diane. "Gary Boudrault: le choix des mots." *Jeu* 99 (juin 2001): 74-78. illus. 'Chemin faisant'
52. Godin, Diane. "La vie suspendue au-dessus d'un abîme." *Jeu* 99 (juin 2001): 70-72. illus. Maurice Maeterlinck 'Intérieur'
53. Godin, Diane. "Le proche et le lointain: coup d'oeil sur 'Téléroman' de Larry Tremblay." *Jeu* 97 (déc. 2000): 171-173. illus.
54. Godin, Diane. "Reynald Robinson, portraitiste." *Jeu* 98 (mars 2001): 69-74. illus.
55. Godin, Diane. "Un immense désir de vivre." *Jeu* 98 (mars 2001): 75-77. illus. Reynald Robinson 'L'Hôtel des Horizons'
56. Godin, Diane. "Variations du discours critique." *Jeu* 100 (sept. 2001): 68-74. illus.
57. Godin, Jean Cléo. "Entre cahier et revue." *Jeu* 100 (sept. 2001): 37-40. illus.
58. Godin, Jean Cléo. "Messe noire en si bémol." *Jeu* 97 (déc. 2000): 17-19. illus. Normand Chaurette 'Le Petit Köchel'
59. Grace, Sherrill. "Representations of the Inuit: from other to self." *TRIC* 21 (Spring 2000): 38-48.
60. Grace, Sherrill. "Why North? Whose North? Where North?" *TRIC* 21 (Spring 2000): 3-5.
61. Grégoire, Alain. "Les unions, qu'ossa donne?: la structuration du milieu théâtral québécois depuis vingt-cinq ans." *Jeu* 100 (sept. 2001): 94-99. illus.
62. Groome, Margaret. "Affirmative Shakespeare at Canada's Stratford Festival." *Essays in theatre* 17 (May 1999): 139-163.
63. Harvie, Jennifer. "Canadian drama and performance in the UK: featuring Quebec and a canon." *CTR* 105 (Winter 2001): 5-9. illus.
64. Hengen, Shannon. "First tellers of tales." *CTR* 106 (Spring 2001): 35-38. illus. Debajehmujig Theatre Manitoulin Island
65. Hoffman, James. "Captain George Vancouver and British Columbia's first play." *TRIC* 21, no. 2 (Fall 2000): 135-148.
66. Hoffman, James. "Theatre." In *Encyclopedia of British Columbia*, 700-701. Vancouver: Harbour Publishing, 2000.
67. Hunter, Mary Ann. "Youth arts festivals and the politics of participation." *CTR* 106 (Spring 2001): 16-20. illus.
68. Hurley, Erin. "Canadian theatre in New York City: two case studies." *CTR* 105 (Winter 2001): 10-15. illus.
69. Kaplan, Jon. "In Toronto." *Plays International* (May-June 2001): 40-41.
70. Kaplan, Jon. "In Toronto." *Plays International* (Oct.-

Nov. 2000): 42-43.

71. Kaplan, Jon. "In Toronto." *Plays International* (Oct.-Nov. 2001): 41,43.

72. Kaplan, Jon. "In Toronto." *Plays International* (Summer 2000): 36-37.

73. Kaplan, Jon. "In Toronto." *Plays International* (Apr.-May 2001): 41-42.

74. Kaplan, Jon. "In Toronto." *Plays International* (Dec. 2000-Jan. 2001): 42-43.

75. Kaplan, Jon. "In Toronto." *Plays International* (Feb.-Mar. 2001): 38-40.

76. Knowles, Ric. "Looking for enlightened lighting: discourses of lighting design, training and practice." *CTR* 107 (Summer 2001): 5-10. illus.

77. Knowles, Ric, and Skip Shand. "Editorial: tours, remounts and co-productions." *CTR* 108 (Fall 2001): 3.

78. L'Hérault, Pierre. "Quelques textes porteurs de la dernière décennie." *Jeu* 100 (sept. 2001): 127-139. illus.

79. Lafon, Dominique, et al. *Le Théâtre québécois 1975-1995, Archives des lettres canadiennes tome X*. Montréal: Fides, 2001. 528 p.

80. Lagrandeur, Benoît. "Pour voir ce que j'ai manqué." *Jeu* 100 (sept. 2001): 172-173. illus.

81. Lane, Harry, and Allan Watts. "The paradox of stage lighting in Canada: sometimes so transparent that it's invisible." *CTR* 107 (Summer 2001): 3-4.

82. Lavigne, Louis-Dominique. "Herménégilde Chiasson, dramaturge." *Jeu* 98 (mars 2001): 30-34. illus.

83. Lazaridès, Alexandre. "André Barbe, éveilleur d'imaginaire." *Jeu* 98 (mars 2001): 143-146. illus. Leoš Janáček 'Kátja Kabanová'

84. Lazaridès, Alexandre. "Drôles d'oiseaux!" *Jeu* 99 (juin 2001): 31-34. illus. Tennessee Williams 'Rien à voir avec les rossignols'

85. Lazaridès, Alexandre. "Figures masculines: un état des lieux." *Jeu* 97 (déc. 2000): 32-49. illus.

86. Lazaridès, Alexandre. "Fragile et nécessaire art du temps." *Jeu* 100 (sept. 2001): 155-159. illus.

87. Lazaridès, Alexandre. "Gao Xingjian et la "nouvelle théâtralité". *Jeu* 98 (mars 2001): 86-93. illus.

88. Lazaridès, Alexandre. "Ile à la dérive, avec chiens." *Jeu* 99 (juin 2001): 10-14. illus. Daniel Danis 'La Langue-à-langue des chiens de roche'

89. Lazaridès, Alexandre. "Jeter des ponts, franchir les différences." *Jeu* 97 (déc. 2000): 13-16. illus. 'L'Enfant des glaces'

90. Lazaridès, Alexandre. "Les damnés de la mer." *Jeu* 99 (juin 2001): 23-26. illus. Ahmed Ghazali 'Le Mouton et la Baleine'

91. Lazaridès, Alexandre. "Regards sur le masque." *Jeu* 99 (juin 2001): 138-142. illus.

92. Lazaridès, Alexandre. "Rêves perdus." *Jeu* 97 (déc. 2000): 159-161. illus. Festival Théâtres du Monde FTA Théâtre Prospero

93. Lazarus, John. *ICE: beyond belief.* *CTR* 106 (Spring 2001): 24-28. illus.

94. Lefebvre, Paul. "Un théâtre politique pour aujourd'hui: fragments pour un manifeste à venir." *Jeu* 100 (sept. 2001): 162-164. illus.

95. Lenze, Christine. "'The whole thing you're doing is white man's ways': fareWells northern tour." *CTR* 108 (Fall 2001): 48-51. illus. Ian Ross Prairie Theatre Exchange

96. Lévesque, Solange. "'Coupeur": un art qui se perd. Rencontre avec Vincent Pastena et Sylvain Labelle." *Jeu* 99 (juin 2001): 124-129. illus.

97. Lévesque, Solange. "Pas facile d'être un homme: réflexions sur quelques thèmes de Victor-Lévy Beaulieu." *Jeu* 97 (déc. 2000): 50-55. illus.

98. Lévesque, Solange. "Portrait d'un siècle en chansons." *Jeu* 99 (juin 2001): 35-36. illus. 'Avec le temps. Cent ans de chansons'

99. Lévesque, Solange. "Tête-à-tête en trio." *Jeu* 99 (juin 2001): 42-43. illus. Harold Pinter 'Betrayal'

100. Lévesque, Solange. "Tête-à-tête littéraire ou quand l'élève égale le maître." *Jeu* 98 (mars 2001): 41-43. illus. Donald Margulies 'Collected Stories'

101. Lévesque, Solange. "Un classique dans toute sa modernité." *Jeu* 98 (mars 2001): 48-50. illus. Henry de Montherlant 'La Reine morte'

102. Little, Edward (Ted), and Rachel Van Fossen. "Pedagogies, politics and practices in working with youth." *CTR* 106 (Spring 2001): 5-10. illus. Drama for Human Development Concordia University

103. Mann, George. "The Sterndale Bennetts: the Masquers years (1933-1940)." *TRIC* 21, no. 2 (Fall 2000): 149-175.

104. Marsolais, Gilles. "Le Rapport Black revisité." *Jeu* 100 (sept. 2001): 86-93. illus.

105. Masri, Céline El. "Travestir le réel: fonctions du costume dans le cinéma québécois." *Jeu* 99 (juin 2001): 162-166. illus.

106. Massoutre, Guylaine. "Coeur de roc: le lyrisme ardent de Daniel Danis." *Jeu* 99 (juin 2001): 15-19. illus.

107. Massoutre, Guylaine. "Des histoires sorties de nulle part." *Jeu* 97 (déc. 2000): 118-121. illus. Festival Les

Coups de Théâtre

108. Massoutre, Guylaine. "Des hommes aériens et de la danse contemporaine." *Jeu* 97 (déc. 2000): 76-85. illus.
109. Massoutre, Guylaine. "La danse en scène." *Jeu* 100 (sept. 2001): 140-146. illus.
110. Massoutre, Guylaine. "Le costume libre de la danse: réflexion avec le concepteur Denis Lavoie." *Jeu* 99 (juin 2001): 152-161. illus.
111. Massoutre, Guylaine. "Le retour de l'interprète: hiver et printemps 2000 en danse." *Jeu* 97 (déc. 2000): 104-112. illus.
112. Massoutre, Guylaine. "Le temps des signatures: l'automne 2000 en danse." *Jeu* 99 (juin 2001): 168-177. illus.
113. Maufort, Marc. "A passage to Belgium: George F. Walker's 'Problem Child' in Brussels." *CTR* 105 (Winter 2001): 20-23. illus.
114. Maufort, Marc, and Franca Bellarsi. *Siting the other: re-visions of marginality in Australian and English-Canadian drama*. Edited by Marc Maufort, *Dramaturgies: Texts, Cultures and Performances*. Vol. 1. New York: Peter Lang, 2001. xi, 374 p.
115. McIntosh, Duncan. "Lighting from character: the art of Jeffrey Dallas." *CTR* 107 (Summer 2001): 21-25. illus.
116. Melançon, Benoît. "Dire Marivaux." *Jeu* 99 (juin 2001): 52-57. illus. 'Le Petit-Maitre corrigé'
117. Melançon, Benoît. "Ecrire sur le théâtre: carnets d'un spectateur." *Jeu* 100 (sept. 2001): 147-151. illus.
118. Morissette, Luc. "Pourquoi je lis *Jeu*?" *Jeu* 100 (sept. 2001): 170-171. illus.
119. Moss, Jane. "'Watch your language!': the special effects of theatrical vulgarity." *Can. Lit.* 168 (Spring 2001): 14-31.
120. Mouawad, Wajdi. "Un jeu pornographique." *Jeu* 100 (sept. 2001): 174-176. illus.
121. Newman, Shelley, and Sherrill Grace. "Lill in review: a working bibliography." *TRIC* 21 (Spring 2000): 49-58. illus.
122. Noiseux-Gurik, Renée. "Luc J. Béland, costumier." *Jeu* 99 (juin 2001): 114-117. illus.
123. Nunn, Robert C. "Hybridity and mimicry in the plays of Drew Hayden Taylor." *Essays in Canadian Writing* 65 (Fall 1998): 95-114.
124. Nunn, Robert C. "Japanese themes in Canadian drama." In *Reports of serial lectures on Canadian studies*, p.9-14. Tokyo: Meiji University Centre for International Programs, 1998.
125. Owens, Margaret E. "The effigial body in Normand Chaurette's 'Les Reines'." *Essays in theatre* 18 (Nov. 1999): 23-36.
126. Page, Malcolm. "In Vancouver." *Plays International* (Nov.-Dec. 2001): 39-40.
127. Page, Malcolm. "In Vancouver." *Plays International* (Sept.-Oct. 2000): 41-42.
128. Page, Malcolm. "In Vancouver." *Plays International* (Mar.-Apr. 2001): 40-41.
129. Page, Malcolm. "In Vancouver." *Plays International* (May-June 2000): 41-42.
130. Page, Malcolm. "In Vancouver." *Plays International* (Nov.-Dec. 2000): 29.
131. Panneton, Danièle. "Un ami de longue date." *Jeu* 100 (sept. 2001): 168-169. illus.
132. Paventi, Eza. "De la scène à la vie de tous les jours: table ronde avec les spectateurs." *Jeu* 97 (déc. 2000): 68-75. illus. Alexandre Cadieux, Frédéric Thibault, Pierre Simard
133. Paventi, Eza. "Rachel Tremblay de Cybèle Perruques: un métier de coeur et de têtes." *Jeu* 99 (juin 2001): 134-137. illus.
134. Perron, Dominique. "Conflits discursifs et représentations des Amérindiens dans un discours promotionnel d'Hydro-Québec." *Can. Lit.* 168 (Spring 2001): 84-101.
135. Pinard, Daniel. *Jean-Louis Millette. Portrait d'un comédien*. Trois-Pistoles: Editions Trois-Pistoles, 2000. illus.
136. Plourde, Elizabeth. "The best of the Bible." *Jeu* 99 (juin 2001): 20-22. illus. 'La Bible' Théâtre de la Bordée et Théâtre Sous-Marin Jaune
137. Plourde, Elisabeth. "Cirque grotesque." *Jeu* 98 (mars 2001): 97-99. illus. Javier Tomeo 'Histoires minimales'
138. Plourde, Elisabeth. "Théâtral malgré lui: Javier Tomeo." *Jeu* 98 (mars 2001): 94-96. illus. Javier Tomeo 'Histoires minimales'
139. Popovic, Pierre. "L'histoire a-t-elle de l'avenir?" *Jeu* 99 (juin 2001): 27-30. illus. Alexis Martin Jean-Pierre Ronfard 'Hitler'
140. Pouliot, Sophie. "François Barbeau: le maître." *Jeu* 99 (juin 2001): 109-113. illus.
141. Pouliot, Sophie. "L'artiste aux mille visages: Marie Muyard, facteur de masques." *Jeu* 99 (juin 2001): 143-146. illus.
142. Pouliot, Sophie. "Socialement vôtre: Teesri Duniya Theatre." *Jeu* 97 (déc. 2000): 28-30. illus.
143. Purkhardt, Brigitte. "Jouer sa mort sur les cordes de la vie." *Jeu* 97 (déc. 2000): 22-27. illus. Brigitte Haentjens 'Malina'

144. Ratsoy, Ginny, and James Hoffman. *Playing the Pacific Province: an anthology of British Columbia plays, 1967-2000*. Toronto: Playwrights Canada Press, 2001. 520 p.
145. Reid, Gregory J. "David Fennario turned rhapsodist: the rebirth of the author in performance." *Essays in theatre* 18 (Nov. 1999): 63-77.
146. Reid, Gregory J. "Face to face: a conversation with Vittorio Rossi." *TRIC* 21, no. 2 (Fall 2000): 177-194.
147. Rhijn, Judy van. "Joining forces in Summer theatre." *CTR* 108 (Fall 2001): 40-42. illus.
148. Rhijn, Judy Van. "Lights up at the Registry Theatre." *CTR* 107 (Summer 2001): 55-57. illus.
149. Rhijn, Judy van. "Pamela Rabe: nurturing a trans-Pacific career." *CTR* 105 (Winter 2001): 29-31. illus.
150. Ronfard, Jean-Pierre. "Drôle de jeu." *Jeu* 100 (sept. 2001): 166-167. illus.
151. Ruprecht, Alvina. "Co-production and the NAC." *CTR* 108 (Fall 2001): 4-9. illus.
152. Saint-Pierre, Christian. "Faire entendre la mécanique de l'âme: entretien avec Olivier Cadiot." *Jeu* 98 (mars 2001): 60-65. illus.
153. Saint-Pierre, Christian. "L'art du portrait." *Jeu* 99 (juin 2001): 39-41. illus. Jean-Luc Lagarce 'Les Règles du savoir-vivre dans la société moderne' suivi de 'Music-hall'
154. Saint-Pierre, Christian. "Le sens de la fibre: entretien avec Ginette Noisieux." *Jeu* 99 (juin 2001): 100-108. illus.
155. Saint-Pierre, Christian. "L'inéluctable détermination du militaire." *Jeu* 98 (mars 2001): 66-68. illus. Olivier Cadiot 'Le Colonel des zouaves'
156. Saint-Pierre, Christian. "Pas de deux." *Jeu* 99 (juin 2001): 44-46. illus. Thierry Vignault-C 'Les carnets d'un sot'
157. Saint-Pierre, Christian. "Quand la mort danse avec la vie." *Jeu* 97 (déc. 2000): 63-67. illus. 'Cendres de cailloux' de Daniel Danis
158. Salverson, Julie. "Questioning an aesthetic of injury: notes from the development of 'Boom'." *CTR* 106 (Spring 2001): 66-69.
159. Shand, Skip. "Co-producing 'A Dream': are two 'Pucks' better than one?" *CTR* 108 (Fall 2001): 17-23. illus.
160. Skinner, Ches. "'It was our North Land that we saw': Willard Mack and the Great Northwest." *TRIC* 21 (Spring 2000): 27-37. illus.
161. Snyder, Liz. "Adventures in the London (Ontario) underground: a review of 'Adventures of the Boneyard Man'." *CTR* 107 (Summer 2001): 90-91. illus. Jayson McDonald
162. Steen, Shannon, and Margaret Werry. "Bodies, technologies and subjectivities in the production of authority in Robert Lepage's 'Elsinore'." *Essays in theatre* 16 (May 1998): 139-151.
163. Stevenson, Melanie A. "Othello, Darwin, and the evolution of race in Ann-Marie MacDonald's work." *Can. Lit.* 168 (Spring 2001): 34-54.
164. Tansey, Claire. "Returning to 'Uncertain Sacrifice'." *CTR* 106 (Spring 2001): 48. illus. Salamander Theatre, Ottawa
165. Tompkins, Joanne. "Teaching Canadian plays in Australia." *CTR* 105 (Winter 2001): 27-28.
166. Tremblay, Larry. "'Je vous annonce la mort du théâtre'." *Jeu* 100 (sept. 2001): 160-161. illus.
167. Vachon, Wolfgang. "The political spaces of Open City." *CTR* 106 (Spring 2001): 21-23. illus.
168. Vaïs, Michel. "Au sommaire: 25 ans de *Jeu*." *Jeu* 100 (sept. 2001): 5-6. illus.
169. Vaïs, Michel. "Banale élévation." *Jeu* 98 (mars 2001): 44-46. illus. François Archambault 'La Nostalgie du paradis'
170. Vaïs, Michel. "De A à W: l'état du théâtre dans le monde." *Jeu* 97 (déc. 2000): 165-170. illus.
171. Vaïs, Michel. "Entre le génie et la présidence: entretien avec Hristo Boytchev." *Jeu* 98 (mars 2001): 78-82. illus.
172. Vaïs, Michel. "Faut-il soutenir le théâtre amateur?" *Jeu* 98 (mars 2001): 11-25. illus. Les Entrées libres de 'Jeu'
173. Vaïs, Michel. "Fonder, durer, continuer: rencontre avec Lorraine Camerlain, Gilbert David, Pierre Lavoie et Diane Pavlovic." *Jeu* 100 (sept. 2001): 11-26. illus.
174. Vaïs, Michel. "La pub politique." *Jeu* 98 (mars 2001): 27-29. illus. Stéphane E. Roy 'Propagande'
175. Vaïs, Michel. "La souris et la montagne. *Jeu*: vingt-cinq ans de rayonnement." *Jeu* 100 (sept. 2001): 29-36. illus.
176. Vaïs, Michel. "Lemètre de musique." *Jeu* 99 (juin 2001): 178-182. illus. Jean-Jacques Lemètre Théâtre du Soleil
177. Vaïs, Michel. "Les petites salles: pour quelles pièces, quel public, quel avenir?" *Jeu* 97 (déc. 2000): 145-155. illus. Les Entrées libres de 'Jeu' 5e Carrefour International de Théâtre de Québec
178. Vaïs, Michel. "Petites formes et grandes rencontres." *Jeu* 97 (déc. 2000): 134-144. illus. Festival 5e Carrefour International de Théâtre de Québec
179. Vaïs, Michel. "Quand le mur des langues est franchi." *Jeu* 97 (déc. 2000): 20-21. illus. 'Ümlaut' Clowns Gone

Bad

180. Vaïs, Michel. "Réflexions sur le corps paré." *Jeu* 99 (juin 2001): 82-89. illus.
181. Vaïs, Michel. "Résolument moderne." *Jeu* 99 (juin 2001): 48-51. illus.
182. Vaïs, Michel, and Philip Wickham. "L'arbre du théâtre québécois." *Jeu* 100 (sept. 2001): 120. illus.
183. Veyrat, Christel. "Enquête sur un citoyen au-dessus de tout soupçon." *Jeu* 99 (juin 2001): 65-69. illus. Shakespeare 'Mesure pour mesure'
184. Veyrat, Christel. "L'Arcadie (mal) revisitée." *Jeu* 98 (mars 2001): 51-58. illus. Tom Stoppard 'Arcadia'
185. Vigeant, Louise. "Colonel ou oiseau?" *Jeu* 98 (mars 2001): 83-85. illus. Hristo Boytchev 'Le Colonel Oiseau'
186. Vigeant, Louise. "Du nouveau dans le parc immobilier." *Jeu* 97 (déc. 2000): 8-11. illus.
187. Vigeant, Louise. "Editorial. Une nouvelle arme pour le MAL: les portraits économiques du CALQ." *Jeu* 98 (mars 2001): 7-9. illus. Mouvement pour les arts et les lettres Conseil des arts et des lettres du Québec
188. Vigeant, Louise. "Editorial: "...et bientôt la terre sera aveugle." *Jeu* 100 (sept. 2001): 7-9. illus.
189. Vigeant, Louise. "Editorial: et pourquoi pas la critique aux Masques?" *Jeu* 99 (juin 2001): 7-9. illus.
190. Vigeant, Louise. "La première fois, qu'avons-nous dit de ...?" *Jeu* 100 (sept. 2001): 44-57. illus.
191. Vigeant, Louise. "La réalité en décalage ou le décalage du réel." *Jeu* 97 (déc. 2000): 162-164. illus. Festival Théâtres du Monde FTA L'Usine C
192. Vigeant, Louise. "Lenz démultiplié." *Jeu* 99 (juin 2001): 58-64. illus. Georg Büchner
193. Wagner, Colleen. "'Corker'." *Fiddlehead* 202 (Winter 1999): 115-117.
194. Wallace, Robert. *Theatre and transformation in contemporary Canada*. Toronto: Robarts Centre for Canadian Studies, York University, 1999. 76 p.
195. Watts, Allan. "Discipline makes better art: Michael J. Whitfield talks about repertory and opera lighting with Allan Watts." *CTR* 107 (Summer 2001): 32-36. illus.
196. Watts, Allan. "Learning to be bold with lighting: a conversation with Andrea Lundy." *CTR* 107 (Summer 2001): 11-15. illus.
197. Watts, Allan. "Lighting reflections: Phillip Silver interviewed by Allan Watts." *CTR* 107 (Summer 2001): 43-49. illus.
198. Wickham, Philip. "Dire la difficulté de choisir une chaise: conversation avec François Archambault sur

l'identité masculine." *Jeu* 97 (déc. 2000): 86-93. illus.

199. Wickham, Philip. "Grenouillages dans la cité." *Jeu* 98 (mars 2001): 128-132. illus. Michael Mackenzie 'Farce'
200. Wickham, Philip. "La garde-robe de Molière." *Jeu* 99 (juin 2001): 90-99. illus. Mérédith Caron Linda Brunelle Ginette Grenier
201. Wickham, Philip. "Le corps du théâtre." *Jeu* 100 (sept. 2001): 75-85. illus.
202. Wickham, Philip. "Michael Mackenzie: le combat de l'être et du paraître." *Jeu* 98 (mars 2001): 122-127. illus.
203. Wilson, Ann. "Editorial: Canada on the world stage." *CTR* 105 (Winter 2001): 3-4.
204. Wilson, Ann. "Reaching out: Soulpepper, youth and the "classics"." *CTR* 106 (Spring 2001): 29-34. illus. Soulpepper Theatre Company
205. Ziraldo, Cristiana. "Lepage's 'Polygraphe' in Italy." *CTR* 105 (Winter 2001): 16-19. illus.

IL N'EST JAMAIS TROP TARD POUR RENOUVELLER VOTRE ABONNEMENT!

La période d'abonnement à l'ACTR/ARTC est
du 1 janvier au 31 décembre

Abonnez-vous à l'ACTR/ARTC, et tenez-vous
au courant de la recherche théâtrale au Canada.

Ne manquez pas les avis de notre congrès, la
liste annuelle des membres, *Research in
Canada/Recherches théâtrales au Canada*, et
ce *Newsletter/Bulletin de liaison* biannuel

Si vous avez des questions concernant votre
abonnement, adressez-vous à:

John Poulsen,
Coordinateur des abonnements
c/o Dept of Drama
University of Lethbridge
4401 University Drive
Lethbridge, Alberta T1K 3M4
B# (403) 329-2463
Courriel: john.poulsen@uleth.ca

ul

ACTR MEMBERSHIP/COTISATION DE L'ARTC

1 January to 31 December 2002 / du 1 janvier au 31 décembre 2002

NAME/NOM: _____

MAILING ADDRESS/ADRESSE POSTALE (please use institutional address where possible/Veuillez utiliser l'adresse institutionnelle si possible):

I would like to receive my Newsletter via/Je voudrais recevoir mon *Bulletin de liaison* via:

_____ Internet/L'internet

_____ Paper/Papier

Home Phone/Téléphone à la domicile: (____) _____

Business Phone/Téléphone au bureau: (____) _____

Fax/Télécopieur: (____) _____ Email/Courriel: _____

Membership Fees/Tarifs: [] Renewal/Renouvellement [] New membership/ Nouvelle adhésion

Please note that individual ACTR members (individuals) may now purchase extended memberships!

Attention s'il vous plaît, les membres individus de l'ARTC peuvent maintenant s'abonner pour plus qu'un an!

individual/individu.e \$75 [] 1 year / un an; \$200 [] 3 years / trois ans; \$300 [] 5 years / cinq ans

\$75 [] institution/institution

\$30 [] student/étudiant.e [] under-employed/sous employé.e [] retired/retraité.e

(NB: members outside Canada, please add \$15CAN to cover postage / membres hors du Canada veuillez ajouter 15 \$CAN afin de payer l'affranchissement S.V.P.)

Please make cheque payable to ACTR/ARTC and send to:

Prière d'émettre votre chèque à l'ordre de l'ACTR/ARTC et de l'envoyer à:

John C. Poulsen, Membership Coordinator ACTR/ARTC

Department of Drama

University of Lethbridge

4401 University Drive

Lethbridge, Alberta

Canada T1K 3M4

Phone/Tél: (403) 329-2463

E-mail/Courriel: john.poulsen@uleth.ca

Area of research interest or expertise/Domaine de recherche ou spécialité:

Name and address of colleagues who may be interested in becoming members of ACTR:

Nom et adresse de collègues qui s'intéressent à devenir membres de l'ARTC:

Association for Canadian Theatre Research / Association de la recherche théâtrale au Canada

NEWSLETTER
BULLETIN DE L'ARTC

Vol. 26 No. 2

Automne / Fall 2002

Table of Contents/Table des matières

President's Prologue / La Présidente lève le rideau	4
AGM Minutes / Procès verbal de l'AGA	5
Committee & Rep Reports / Rapports des comités et des représentants	7
Calls for Papers / Appels de communication	13
2003 ACTR Conference / Congrès de l'ARTC 2003	13
Association News & Notices / Informations de l'Association	16
La Bourse Heather McCallum The Heather McCallum Scholarship: 2003	19
Membership List / Répertoire des membres 2002	22

**Richard Plant Receives the Association's First
Lifetime Achievement Award**

This is the speech that Denis Salter gave at the Association's banquet during the conference in May at the University of Toronto. He was introduced by Paula Sperdakos.

"Dear All. I have the distinct pleasure of presenting a surprise tonight in honour of my dearest friend. He, like me, has a somewhat lachrymose disposition on occasions such as these, so please forgive us if we wind up crying before you. I am here to present a lifetime achievement award, the first time that the Association has ever presented it, to none other than Richard Plant.

"Richard Plant has been a scholar of firsts. He wrote, under the supervision of a wonderfully kind and thoughtful scholar, the late John Margeson, one of the first dissertations on Canadian theatre history, at the Graduate Centre for Study of Drama, here at the University of Toronto. He was one of the founding members of a U of T-based research project on theatre history in Canada which led, among many things, to the formation of the Association for Canadian Theatre History, now the Association for Canadian Theatre Research. For the Association Richard has served in what seems an endless number of positions: as member-at-large, as Secretary, as Vice-President, as President, and as an all-round supporter in so many ways of so many of the Association's initiatives. He has published many important works, including *Canada's Lost Plays*, volume one, co-edited with Anton Wagner (1978); the magisterial and indispensable *Bibliography of Theatre History in Canada* (1993) with John Ball; and *Later Stages* (1997), co-edited with Ann Saddlemyer. And, again with Ann Saddlemyer, he was the co-founding editor of *Theatre History in Canada* (now *Theatre Research in Canada*)—a journal that has set a gold standard for high quality research, thinking, and writing about every conceivable aspect of theatre in and about Canada. Meanwhile, he has helped out literally dozens of writers—especially graduate students, struggling

with their dissertations—in his role as a quiet, firm, thoughtful, and inspiring editor; and he has served as a ghost writer for all kinds of essays, chapters, and indeed even books, all of which are too many to name and number here tonight. Finally... though with someone like Richard there is never a 'finally' ...in 1987 the Association decided to name its prize for the best essay in English published in a given year the Richard Plant Award, as a companion piece, as it were, to the annual Jean-Cléo Godin award for the best essay in French, and the Ann Saddlemyer award, given every two years, for the best book in English or French.

"And Richard is, of course, a teacher. I remember Northrop Frye saying somewhere that all of his books are teaching books—I think Richard's books are of this type—certainly I use them, again and again, as rich sources for my students to consult in writing their essays and giving their presentations. He joined the Department of Drama at Queen's University in 1978—the year of disco, as his Chair, Tim Fort (also a distinguished Drama Centre graduate) reminds me; and he has only retired from Queen's this year, after 24 years of dedicated service. When I asked Tim for a copy of Richard's curriculum vitae in preparing this little speech, Tim told me that he couldn't find one, and that there *might* be a copy in the Dean's office at Queen's, but he wasn't too sure of that. When I expressed incredulity—how can one function in the modern bureaucratised-to-the-nth degree university without a CV, preferably one on the web?—Tim replied in his usual laconic way: 'we don't need a CV for Richard—he's done everything that needs doing and much more than besides.'"

The Newsletter / Le Bulletin de liaison

The Association for Canadian Theatre Research is a non-profit organization founded in 1976 to support and encourage research in theatre and performance studies in Canada, with a special interest in Canadian work. The *Newsletter* is published twice a year and distributed to individual and institutional members of the Association.

In its print and electronic formats the *Newsletter* is the best way to let Association members know about conferences, calls for papers, new resources and news about members.

The opinions expressed by individual articles in this newsletter belong to their authors and do not necessarily represent those of the editor or the Association.

Fondée en 1976, l'Association de la recherche théâtrale au Canada est une organisation à but non lucratif d'appuyer et d'encourager la recherche dans les études du théâtre et de la performance au Canada avec un intérêt particulier aux oeuvres canadiennes. Le *Bulletin*, publié deux fois par année, est distribué aux membres de l'Association, soit les institutions ainsi que les individus.

Le *Bulletin*, en format papier et en version électronique, permet à l'Association de communiquer à tous ses membres des informations au sujet des conférences, des appels de communication, des nouvelles ressources et des informations au sujet de ses membres.

Les opinions exprimées dans ce *Bulletin* à l'intérieur d'articles écrits par nos membres ne sont pas nécessairement représentatives de celles de l'éditeur ou de l'Association.

Submission deadlines:

1 March for the Spring issue

15 September for the Fall issue.

Material for translation 4 weeks EARLIER please

Format:

Please submit material to the *Newsletter* email attachments in WordPerfect or Word for PCs.

Language Policy: The *Newsletter* will publish submissions in the language(s) submitted.

Please address correspondence and submissions to:

Glen Nichols, Editor/éditeur

ACTR Newsletter / Bulletin de liaison de l'ARTC

Département d'anglais

Université de Moncton

Moncton, NB

E1A 3E9

Dates limites pour la remise d'articles:

1 mars pour le numéro du printemps

15 septembre pour le numéro de l'automne

Textes à traduire: 4 semaines plus tôt, s.v.p.

Format:

On vous demande de remettre tout matériel au *Bulletin de liaison* en annexe de courriel (WordPerfect ou Word pour PC).

Politique sur la langue: Les articles seront publiés dans la langue dans laquelle ils ont été écrits. Veuillez envoyer S.V.P. toute correspondance à l'adresse suivante:

email/courriel: nicholsg@umoncton.ca

phone/tél: (506) 858-4244

fax/télécopieur: (506) 858-4166

ACTR on the Internet:

Be sure to visit the **ACTR website** at

<http://www.umoncton.ca/facarts/anglais/actr/artc.htm>

where you'll find links to many other useful sites.

ARTC dans l'Internet:

Veuillez visiter le **site Internet de l'ARTC** à

<http://www.umoncton.ca/facarts/anglais/actr/artc.htm>

où vous trouverez des liens aux autres sites intéressants.

Electronic Discussion Lists:

For information and discussion about Canadian theatre throughout the year, you might wish to subscribe to the English and French language electronic discussion lists: CANDRAMA and QUEATRE.

To subscribe to CANDRAMA, send the message, "subscribe candrama yourfirstname yourlastname" to the list server at listserv@unb.ca.

Forums de discussion électroniques

Si vous souhaitez discuter ou recevoir des informations au sujet du théâtre au Canada pendant toute l'année, abonnez-vous au forums électroniques CANDRAMA (anglais) et QUEATRE (français):

Pour s'abonner à la liste QUEATRE, envoyer le message: "subscribe queatre Prenom Nom" à l'adresse listserv@uqam.ca.

Acknowledgements/Remerciements: The editor wishes to acknowledge the invaluable help and cooperation of the / L'éditeur souhaite souligner la participation inestimable du Département d'anglais, Université de Moncton, et de Karine Chenard, Rachel Chenard, Nadège Cormier & Janice Amy Gallien, traductrices. Publication of this *Newsletter* is supported in part by funds supplied by the Social Sciences and Humanities Research Council of Canada. / La publication de ce *Bulletin de liaison* est possible grâce en partie à l'aide financière de la part du Conseil de recherches en sciences humaines au Canada.

ISSN 0705 7989

Executive Officers/Membres du bureau exécutif 2002/2003

Anne Nothof (President/Présidente)
<annen@athabascau.ca>

Quebec/Le Québec
Gregory Reid <greid@courrier.usherb.ca>

Moir Day (Vice-Pres./Vice-Prés.)
<moiraday@duke.usask.ca>

British Columbia/La Colombie-Britannique
Jerry Wasserman <jerrywas@interchange.ubc.ca>

Atlantic Region/Les provinces atlantiques
George Belliveau <gbelliveau@Upei.CA>
Susan Knutson <knutson@klis.com>

Prairie Region/Les provinces de l'Ouest
Brian Parkinson <parkinson@uleth.ca>
Shelley Scott <scotsc@uleth.ca> (secretary/secrétaire)

Ontario/L'Ontario
Cynthia Zimmerman <czimmer@yorku.ca>
Bruce Barton <bbarton@utm.utoronto.ca>

Rep.-at-large/Membre sans désignation régionale
Marlene Moser <marlene.moser@utoronto.ca>

Rep. francophone: post vacant/poste à combler
Patrick Leroux <pleroux@vif.com>

George Belliveau (Membership
Coord./Coordinateur d'adhésions)
<gbelliveau@Upei.CA>

Brian Parkinson
(Treasurer/Trésorier)
<parkinson@uleth.ca>

Cynthia Zimmerman Returning
Officer/ Responsable. du bureau de
vote) <czimmer@yorku.ca>

Committee Chairs and Reps/Président.e.s des comités et Représentant.e.s 2001-2002

Heather McCallum Scholarship: Paula Sperdakos
Professional Concerns:
Robert Lawrence Prize: Anne Nothof
Scholarly Awards: Jerry Wasserman
Women's Caucus: Roz Kerr
HSSFC Rep.: Margaret Coderre-Williams
Promotions: Marlene Moser
Rep. to the Management Board of TRIC: Ed Mullaly
Rep. to SQET: Gregory Reid

Bourse HeatherMcCallum: Paula Sperdakos
Affaires professionnelles:
Prix Robert Lawrence: Anne Nothof
Prix d'excellence: Jerry Wasserman
Com. des femmes: Roz Kerr
Rep. à la FCSHS: Margaret Coderre-Williams
Publicité: Marlene Moser
Rep. au Com. directeur de RTC: Ed Mullaly
Rep. à la SQET: Gregory Reid

Membership Information

Have you moved or changed departmental affiliation? Please remember to keep us informed so that you will continue to receive the ACTR *Newsletter* and *Theatre Research in Canada*. Change of address information should be sent to our Membership Coordinator, George Belliveau as soon as possible.

Renseignements importants

Avez-vous déménagé ou changé de département? Veuillez S.V.P. nous informer de ces changements afin d'assurer la continuité de votre abonnement au *Bulletin* et à la revue *Recherches théâtrales au Canada*! Envoyez les mises-à-jour aussitôt que possible au coordinateur d'adhésions, George Belliveau.

*** Note from the Editor / Message du rédacteur en chef ***

As of the next issue of the ACTR Newsletter (Spring 2003), I will have been at this desk for five years. I have thoroughly enjoyed helping ACTR by putting out these ten issues of the Newsletter, but I think it is time the task was taken up by a fresher face, with new ideas. **The executive of the association is looking for someone to become the new editor for the newsletter.** So if you're interested or know someone who might be, please contact either myself (nichols@umoncton.ca) or the ACTR president, Anne Nothof (annen@athabascau.ca).

Dès la prochaine parution du bulletin de l'ARTC (printemps 2003), cinq années se seront écoulées depuis mes débuts à ce poste. J'ai passé d'excellents moments auprès de l'ARTC en publiant ces dix numéros du bulletin, mais je crois que le moment est venu de laisser la place à un nouveau venu aux idées innovatrices. **L'exécutif de l'Association recherche un nouveau rédacteur en chef pour son bulletin.** Si vous êtes intéressé ou si vous connaissez quelqu'un qui le serait, veuillez joindre la présidente de l'ARTC, Anne Nothof, (annen@athabascau.ca) ou moi-même (nichols@umoncton.ca).

President's Prologue / La Présidente lève le rideau

Anne Nothof

What a production! ACTR celebrated twenty-six years of Canadian theatre research at the Graduate Centre for Study of Drama, the University of Toronto in May with founding and honorary members, graduate students, presenters and playwrights. Bravo to Stephen Johnson, Paula Sperdakos, Cynthia Zimmerman, Bruce Barton, and the backstage crew of the Grad Centre for producing an extravaganza that included playwrights Leanna Brodie, David French, and Drew Haydon Taylor (reading from *Buz' Gem Blues*, which sends up academic conferences), John Mighton, Richard Rose, and Djanet Sears, diverse plenary sessions on plays by Canadian women, theatrical responses to state violence, translation, queer theatre, theatre in education and pedagogic theory. We also celebrated PUC's thirtieth anniversary and Theatre Books twenty-fifth with a reception and play reading at Theatre Books, with a cast including Judith Thompson and R. H. Thompson, and a standing-room-only crowd. At the banquet in the elegant Gallery Grill in the heart of Hart House, we awarded an honorary membership to Paul Thompson for his work in creating and directing the course of Canadian theatre, and presented Richard Plant with lifetime achievement cycling gloves in recognition of his star status in the association. Cynthia Zimmerman toasted the life and work of Urjo Kareda.

Now on with the next show! The scene is being set at Dalhousie University in Halifax. Rehearsals have already begun, directed by Glen Nichols, Programme Chair, with the assistance of the Acadian ensemble, Susan Knutson, George Belliveau, and Patrick O'Neill. Reserve your seats early.

ACTR continues to explore ways of increasing membership and participation through connections with groups that share our enthusiasm for theatre: the Association of Professional Theatre Teachers and Trainers, for example, which held an inaugural meeting in Ottawa in June, the Theatre Museum, the International Federation for Theatre Research, the Association for Theatre in Higher Education, and the International Drama/Theatre and Education Association (IDEA), which will hold its fifth world congress in Ottawa in July, 2004. Executive members are corresponding with the new president of PUC, Vern Thiessen, for possible collaborations, and continue to support the work of HSSFC in its campaign for recognition of the vital cultural and social work of the arts and humanities. ACTR is also considering ways in which to support the Encyclopedia of Canadian Theatre on the WWW, which is accessed by thousands of Canadian and international students and researchers. Scholarship thrives on collaboration, no less than the theatre. So join up and play a part.

Quel spectacle! L'ARTC a célébré son vingt-sixième anniversaire de la recherche théâtrale au Canada au Graduate Centre for Study of Drama de l'Université de Toronto en mai avec les membres fondateurs et les membres d'honneur, les étudiants de deuxième et de troisième cycle, les conférenciers et les dramaturges. Chapeau à Stephen Johnson, Paula Sperdakos, Cynthia Zimmerman, Bruce Barton et à l'équipe d'arrière-scène du Graduate Centre pour la production de ce spectacle somptueux qui comprenait les dramaturges Leanna Brodie, David French, et Drew Haydon Taylor (qui a lu de sa pièce *Buz' Gem Blues*, une parodie des colloques savants), John Mighton, Richard Rose, et Djanet Sears, diverses séances plénières portant sur les pièces écrites par des femmes canadiennes, sur les réponses théâtrales à la violence d'État, sur la traduction, sur le théâtre gai, et sur le théâtre dans la théorie de l'enseignement et de la pédagogie.

Nous avons également célébré le trentième anniversaire du PUC ainsi que le vingt-cinquième du Theatre Books lors d'une réception et de la lecture de pièces au Theatre Books, une représentation à guichets fermés dont la distribution comprenait Judith Thompson et R. H. Thompson.

Au banquet de l'élégant restaurant Gallery Grill en plein cœur du Hart House, nous avons accordé le statut de membre d'honneur à Paul Thompson pour sa contribution à la création et l'expansion du théâtre canadien pendant toute sa carrière et nous avons également présenté à Richard Plant des gants de cyclisme afin de reconnaître son statut de star au sein de l'association. Pour sa part, Cynthia Zimmerman a porté un toast à la vie et à l'œuvre de Urjo Kareda.

Maintenant, c'est parti pour le prochain spectacle! On prépare en ce moment la scène à l'Université de Dalhousie à Halifax et les répétitions, sous la direction de Glen Nichols (président du programme) avec l'aide de l'ensemble acadien (formé de Susan Knutson, George Belliveau et Patrick O'Neill), sont déjà commencées. Faites vos réservations à l'avance.

L'ARTC continue à chercher des façons d'accroître le nombre de membres ainsi que la participation en se joignant des groupes qui partagent notre enthousiasme envers le théâtre tel que, à titre d'exemple, l'*Association of Professional Theatre Teachers and Trainers* (qui a tenu une réunion inaugurale à Ottawa en juin), le musée du théâtre, la Fédération internationale pour la recherche théâtrale, l'*Association for Theatre in Higher Education* et l'*International Drama/Theatre and Education Association (IDEA)* qui tiendra son cinquième congrès mondial à Ottawa en juillet de 2004.

Les membres de l'Exécutif sont entrés en contact avec le nouveau président du PUC, Vern Thiessen, afin d'examiner d'éventuelles collaborations et de continuer à appuyer le travail de l'FCSH lors d'une campagne de reconnaissance du travail primordial, culturel et social des arts et des sciences humaines. L'ARTC envisage également des moyens d'apporter son appui à l'encyclopédie du théâtre canadien sur le Web, site visité par des milliers de Canadiens, d'étudiants internationaux et de chercheurs. La réussite du programme de bourses d'études, tant que celle du théâtre lui-même, dépend de la collaboration, alors devenez membre et jouez votre rôle.

AGM Minutes / Procès verbal de l'AGA

27 mai/May 27 2002: Toronto

Secretary: Shelley Scott

Attendance: 48

1. Approval of the Agenda/Approbation de l'ordre du jour

Moved/Proposée: Denis Salter; Second/Appuyée: Jerry Wasserman. Approved/adoptée

2. Minutes of the 2001 AGM/Procès-verbal de l'AGA 2001

Moved/Proposée: Cyndi Zimmerman; Second/Appuyée: Glen Nichols. Approved/adoptée

3. President's Report/Rapport de la présidente

- Anne Nothof

- thanks to the organizing committee and Drama Centre staff
- thanks to an excellent Executive. The meeting in Toronto in Feb. with the organizing committee was helpful. The meeting is not a guaranteed event and will be discussed.
- membership is encouraged to put forward names for election
- thanks to Glen Nichols who will continue for one more year as Newsletter editor; to John Poulsen who is turning over the Membership coordinator position to George Belliveau; to Lisa Doolittle for conducting the election; Bruce Barton for organizing awards; Roz Kerr for heading the Women's Caucus; and Brian Parkinson for continuing as Treasurer.

- Merci au comité organisateur et à l'équipe du Drama Centre

- Merci à un bureau de direction exceptionnel. La rencontre de février à Toronto avec le comité organisateur fut très utile. Il n'est pas certain que la rencontre aura lieu et ce sujet sera traité.

- On encourage les membres à suggérer des noms pour la mise en candidature.

- Merci à Glen Nichols qui continua à agir à titre de rédacteur du Bulletin jusqu'à 2003; à John Poulsen qui quitte le poste de Coordonnateur des adhésions qui sera assumé par George Belliveau; à Lisa Doolittle pour avoir mené les élections; à Bruce Barton pour avoir organisé la remise des prix; à Roz Kerr pour avoir dirigé le Caucus des femmes; et à Brian Parkinson qui continua à agir à titre de trésorier.

4. Treasurer's Report/Rapport du trésorier

- Brian Parkinson

- budget was distributed and Brian fielded questions.
- the large TRIC bill from last year was mentioned; we are now up to date and in pretty good shape.

- Brian a répondu aux questions.

- On parla de la facture importante du RTC de l'an dernier; nous avons maintenant refais surface et notre situation s'est stabilisé.

5. Secretary's Report/Rapport de la secrétaire

- Shelley Scott

- thanks to Louise Forsyth for assistance with the French on the agenda

- Merci à Louise Forsyth pour son aide avec la traduction française de l'ordre du jour

6. Reports/Rapports:

6.1 Elections/élections

- Shelley read report from Lisa Doolittle
- George Belliveau conducted the election to break the tie between them for the Francophone Representative position.
- Patrick Leroux and Piet Defraeye spoke
- George and Jerry counted the ballots. The winner was Patrick Leroux

- Shelley a lu le rapport de Lisa Doolittle

- George Belliveau a mené le vote pour conclure les élections où deux personnes étaient ex æquo pour le poste de représentant francophone.

- Patrick Leroux et Piet Defraeye ont dit quelques mots.

- George et Jerry ont calculé les votes. Patrick Leroux l'emporta.

- Shelley a proposé que les bulletins de vote des élections 2002 soient détruits. Alex Hawkins la seconda. Approuvée.

- Shelley made a motion that the 2002 election ballots be destroyed. Alex Hawkins seconded. Approved.

6.2 Membership/Cotisations - John Poulsen

- John made a motion that Ches Skinner and Leslie Robison-Greene of the FFA at the U of L be thanked for their support of John as Membership Coordinator. Greg Reid seconded. Approved.

- John proposa qu'on le remercie Ches Skinner et Leslie Robison-Greene de la FFA à l'U de Lethbridge pour avoir soutenu le travail du Coordonnateur des adhésions. Greg Reid seconda la proposition. Approuvée.

- a reminder that memberships are on a yearly basis and that John would be available at the conference for those wishing to buy a membership

- we have 219 members, which is a record number. Our membership remains stable

- John is finishing as Coordinator. The job passes to George Belliveau for now and may come to the Drama Centre in the future

- Un rappel que les adhésions se font annuellement et que John sera présent et aidera les gens souhaitant devenir membre à la conférence.

- Nous avons un nombre record de 219 membres. Notre cotisation reste la même.

- John quitte le poste de Coordonnateur. George Belliveau prendra la relève pour le moment et le travail pourrait dans le futur venir au Drama Centre.

- Glen proposa que l'on remercie John pour son travail. Ted Little le seconda. Approuvée.

- Glen made a motion to thank John for his work. Ted Little seconded. Approved.

6.3 Theatre Research in Canada/Recherches théâtrales au Canada - Richard Plant

- Richard is the new Executive Editor, as Stephen Johnson is stepping down

- Deborah Cottreau and Moira Day are stepping down as editors, but will assist in the transition. Thanks to the U of Saskatchewan and the copyeditor Luke Muller

- Jessica Gardiner is finishing her assistantship at the DC and passing it on to Jennifer Hayward and Rebecca Burton. Thanks to the DC for its support of the journal.
- Louise Forsyth continues as the French Book Editor
- Bruce Barton is the new editor, so his former position as English Book Editor is open

- Richard went through the schedule of upcoming issues. 22.1 is just out and 22.2, a special issue on Sharon Pollock edited by Anne Nothof is imminent. July is the deadline for a special issue on translation, and Oct is the deadline for a special issue on English theatre in Quebec. These are interspersed with general issues
- it is imperative to catch up on the publishing schedule as it could impact funding
- finances are as good as they've ever been and the support from SSHRC is good
- it was suggested that memberships to ACTR make good gifts for students
- membership was urged to make sure their institutional libraries subscribe
- there have been many problems with going on-line, around contracts and copyright
- Denis thanked the assessors

- Richard est le nouveau rédacteur en chef, puisque Stephen Johnson quitte le poste.
- Deborah Cotreau et Moira Day quittent le poste de rédactrices, mais aideront à la transition. Merci à la University of Saskatchewan et au secrétaire de rédaction Luke Muller.
- Jessica Gardiner quitte son poste d'assistante au DC et passe le flambeau à Jennifer Hayward et Rebecca Burton. Merci au DC pour le soutien apporté à la revue.
- Louise Forsyth agira encore à titre de rédactrice des comptes rendus (française)
- Bruce Barton sera le nouveau rédacteur, ce qui signifie que son ancien poste de rédacteur des comptes rendus (anglais) est vacant.

- Richard passa en revue le calendrier des événements à venir. 22.1 vient de se terminer et 22.2, une publication spéciale sur Sharon Pollock corrigée par Anne Nothof sera bientôt disponible. La date limite d'une publication spéciale sur la traduction est fixée en juillet, et celle pour une publication spéciale en anglais sur le théâtre au Québec est fixée en octobre. Ces publications sont parsemées de numéros générales.
- Il est primordial de se mettre à jour pour ce qui est du calendrier de publication puisque ce problème pourrait nuire au financement.
- Le financement est aussi bon que celui des années passées et le soutien obtenu de la part du CRSH est bon.
- On suggéra qu'un abonnement à l'ARTC constitue une bonne idée-cadeau pour les étudiants.
- On insista sur le fait que les membres devraient s'assurer que les bibliothèques de leur établissement sont inscrites.
- Plusieurs problèmes relatifs aux contrats et aux droits exclusifs ont surgi en raison de la mise sur Internet.
- Denis a remercié les évaluateurs.e.s.

6.4 Scholarly Awards/Prix d'excellence - Bruce Barton

- announcements will be made at the banquet. The process happened earlier this year so winners could be invited to attend
- hoping to publicize the winners further
- there is no Ann Saddlemeyer book prize this year

- Bruce thanked the current members of the committees. He explained how the committees worked and asked for both new members and also nominations of articles.

- Des annonces seront faites au banquet. Le processus se déroula plus tôt cette année afin que les gagnants puissent être invités à participer.
- Nous souhaitons faire connaître davantage les gagnants.
- Il n'y aura pas de prix Ann Saddlemeyer cette année.
- Bruce a remercié les membres actuels des comités. Il expliqua le fonctionnement des comités et fit une demande de nouveaux membres et de propositions d'articles.

6.5 ACTR Newsletter/ARTC Bulletin de liaison

- **Glen Nichols**
- costs are coming down. Glen asked everyone to send him their reports from this AGM
- Glen will be stepping down as editor in a year
- Les coûts diminuent. Glen demanda à tous de lui faire parvenir leur rapport de cette AGA.
- Glen quittera le poste de rédacteur en chef l'an prochain.

6.6 HSSFC/FCSH

- Anne announced that Margaret Coderre-Williams is our rep to HSSFC
- reps from HSSFC will be visiting later in this AGM
- Anne annonça que Margaret Coderre-Williams est notre représentante à la FCSH.
- Les représentants de la FCSH seront présents plus tard au cours de cette AGA.

6.7 Bourse Heather McCallum Scholarship

- **Paula Sperdakos**
- announced the winner is Krista Charbonneau
- members are urged to encourage their students to apply
- La gagnante est Krista Charbonneau
- On insiste pour que les membres encouragent leurs étudiants à s'inscrire.

6.8 Prix Bob Lawrence Prize -

- it was explained that members of the exec have been attending all eligible papers and will make a decision at the meeting of the old/new exec
- On expliqua que les membres du bureau de direction ont entendu tous les présentations éligibles et prendront une décision à la rencontre de l'anciens et du nouveau bureaux de direction.

6.9 FIRT/IFTR - Denis Salter

- Denis is our informal liaison
- we have an institutional membership so can sponsor 3 of our members to the annual conference
- in January they will meet in India and in May in Holland
- they have a website and a bibliography
- our presence is especially good now with Josette Feral as president

- Denis est notre communicateur non officiel.
- Nous possédons une adhésion institutionnelle, il nous est donc possible de parrainer trois de nos membres à la conférence annuelle.
- Ils se rencontreront en Indes en janvier et en Hollande en mai.
- Ils possèdent un site Web et une bibliographie.

- Notre présence est particulièrement bénéfique maintenant que Josette Feral est présidente.

6.10 Professional Concerns/Questions professionnelles

- the situation is the same as reported in the minutes to last year's AGM – the PCC is dormant

- Anne called for anyone interested to reactivate it

- La situation est la même que celle décrite dans le procès-verbal de l'AGA de l'an dernier – le PCC est inexploité.

- Anne invita qui que soit à le renouveler.

6.11 Women's Caucus/Caucus des femmes - Roz Kerr

- Roz is creating a listserv

- the caucus will be proposing panels for next year's conference

- Roz travaille à la création d'une liste de discussion électronique

- Le caucus proposera des comités pour la conférence de l'an prochain.

6.12 Caucus francophone et francophile/Francophone and Francophile Caucus - no report. This caucus is also dormant.

- aucun rapport. Le caucus est également inactif.

HSSFC REPS - at this point we were visited by the reps from HSSFC. Diana Brydon spoke.

- they are changing their name and should now be referred to as the Federation

- she outlined a number of their initiatives

- next year's conference will be May 28 to 31 at Dalhousie, followed by Manitoba in 2004; UWO in 2005; York in 2006; and Saskatchewan in 2007.- we were urged to fill out the postcards given to us at registration to ask the government

to support SSHRC- Diane Tremblay from SSHRC was in attendance and invited us to drop by their booth

Représentants de la FCSH – à ce point nous avons reçu la visite de représentants de la FCSH. Diana Brydon prit la parole.

- Ils changent leur nom et seront maintenant connus en tant que la Fédération.

- Elle présenta les grandes lignes de certaines de leurs initiatives

- La conférence de l'an prochain sera tenue du 28 au 31 mai à Dalhousie, au Manitoba en 2004, à l'UWO en 2005, à York en 2006 et en Saskatchewan en 2007.

- On insista pour que l'on remplisse les cartes postales distribuées à l'inscription pour demander au gouvernement de soutenir la CRSH.

- Diane Tremblay de la CRSH était présente et nous invita à passer à leur kiosque.

7. Conference 2003 Conférence

- May 28 to 31 at Dalhousie

- looking for a local organizing committee, as well as ideas for panels, special events, speakers, plenaries

- Richard suggested that local artists be involved

- Du 28 au 31 mai à Dalhousie.

- À la recherche d'un comité organisateur local et d'idées pour les comités, les événements spéciaux, les conférenciers et de séances plénières

- Richard suggéra que des artistes locaux soient invités

8. Other Business/Divers - none/aucun

9. Adjournment/Levée de séance

John moved to adjourn. Stephen seconded. Approved.

John proposa que la séance fut levée. Stephen seconda. Approuvée.

Committee & Rep Reports / Rapports des comités et des représentants Elections/Élections

Lisa Doolittle, elections officer

1. Total nominations submitted/Nombre de nominations soumises: 21

2. Total nominations accepted/Nombre de nominations acceptées: 14

3. Total Number of Ballots mailed out/Nombre de scrutins de vote postés: approx. 220

4. Total Number of Ballots returned/Nombre de scrutins de vote reçus: 51 (approximate return rate of 23%/taux de retour proche de 23%)

Many thanks to all those who agreed to stand for election and to all those who participated in the nominating and voting process. Also thank you to Shelley Scott for taking on the task of organizing all the nominations (and there were an unusually large number this year!) in my absence last fall, and to John Poulsen for his superb maintenance of the up-to-date membership database. Thanks are due as well to Leslie Robison-Green (chair) and the Department of Theatre Arts at the University of Lethbridge for providing, again, all the photocopying, postage costs and labour for the election procedure. I recommend that for subsequent elections, ACTR explore the possibility of online voting as an option to increase participation and to potentially reduce the costs.

For the member-at-large (francophone or francophile) position an equal number of votes were cast for two candidates, Piet Defraeye and Patrick Leroux. After

Un grand merci à tous ceux qui ont accepté de se porter candidat aux élections et ceux qui ont participé au processus de nomination et de vote. Merci également à Shelley Scott pour avoir eu organisé toutes les nominations (il y en a eu un nombre exceptionnel cette année) pendant mon absence au cours de l'automne dernier, ainsi qu'à John Poulsen pour son excellente mise à jour de la banque de donnée des abonnements. Je tiens également à remercier Leslie Robison-Green (responsable) et le département d'art dramatique de la *University of Lethbridge* pour avoir couvert, encore une fois, les frais afférents aux photocopies, au courrier et à la main d'œuvre ayant été engendrés les élections. Je recommande que pour les élections subséquentes, l'ARTC considère l'option de vote en ligne afin d'augmenter la participation et de possiblement de réduire les coûts.

discussion among the executive, and consultation of the ACTR constitution, a secret ballot vote to decide the winning candidate was held at the AGM in Toronto. Patrick Leroux was elected to be the francophone member-at-large for 2002-04.

Members will find a call for nominations for the 2003-05 executive in the Fall 2002 newsletter. Five positions will be voted on in the 2003 election.

The following is the executive for 2002-2003. In the brackets following each officer's name, I show their term of office. Executive members may serve two consecutive, two year terms.

Pour le poste de membre sans désignation régionale (francophone ou francophile), un nombre égal de vote a été donné pour deux candidats, soit Piet Defraeye et Patrick Leroux. Après une discussion entre les membres de l'exécutif et une consultation auprès de la constitution de l'ARTC, un vote à scrutins secrets a été organisé lors de l'assemblée générale à Toronto afin de décider du candidat gagnant. Patrick Leroux a été élu membre francophone sans désignation régionale pour 2002 à 2004.

Les membres pourront trouver un appel de mise en candidature pour l'exécutif de 2003 à 2005 dans le bulletin de liaison de l'automne 2002. Cinq postes seront votés lors de l'élection de 2003.

Le tableau suivant présente l'exécutif pour 2002 à 2003. Le mandat de chaque membre de la direction est indiqué entre parenthèses. Les membres de l'exécutif peuvent remplir deux mandats consécutifs de deux ans.

Executive/Bureau de direction 2002-2003

President/Présidente

Anne Nothof (2000- 04) re-elected by acclamation for a second term/ réélu par acclamation pour un second mandat de deux ans

Vice-President/Vice-présidente

Moir Day (1999-03)

British Columbia/Colombie Britannique

Jerry Wasserman (1999-03)

Prairies

Shelley Scott (2000-04) elected for a second term / élue pour un second mandat

Prairies

Brian Parkinson (2002-04)

Ontario

Cynthia Zimmerman (1999-2003)

Ontario

Bruce Barton (2002-04)

Quebec/Québec

Gregory Reid (1999-03)

Atlantic/Atlantique

Susan Knutson (2002-04)

Atlantic/Atlantique

George Belliveau (2001-03)

Member-at-Large/Membre

Marlene Moser (2002-04)

sans désignation régionale

Francophone Member-at-Large

Patrick Leroux (2002-04)

Membre francophone sans désignation régionale

It has been a great pleasure and a privilege to serve the Association over the past two years.

Respectfully submitted,

Lisa Doolittle, elections officer

Ce fut un plaisir et un privilège de servir l'Association pour les deux dernières années.

Le tout respectueusement soumis,

Lisa Doolittle, présidente du bureau de vote

Prix Lawrence Prize

Anne Nothof

The recipient of the Lawrence Prize for 2002 is Natalie Alvarez for her presentation "Are You an Actor?: Big Fat Inc. and the Secret Agents of Capitalism." The Robert Lawrence Prize was established in 1995 by the Association to honour the memory and contribution of a valued member and friend. The prize recognizes the research of an emerging scholar who has presented an outstanding paper at the Association's yearly conference. In keeping with past practice, the winner of the prize was chosen immediately following the completion of the conference, and Natalie Alvarez's presentation was supported enthusiastically by those members of the Association Executive who were in attendance. Her talk was praised for its originality, both in terms of its content and its approach, and for its highly topical subject matter. Combining solid and insightful historical and theoretical research with imagination and sensitivity to issues of popular culture, her paper emerged as relevant, provocative, and entertaining. Further, her delivery of the material reminded her audience of the truly performative nature of conference presentations, and ensured an attentive and appreciative audience.

La récipiendaire du Prix Lawrence pour l'année 2002 est Natalie Alvarez pour sa présentation intitulée « *Are You an Actor? : Big Fat Inc. and the Secret Agents of Capitalism.* » Le Prix Robert Lawrence a été créé en 1995 par l'Association afin d'honorer la mémoire et la contribution d'un membre et ami très cher. Le prix reconnaît les travaux de recherche d'un.e chercheur.e émergent.e qui a donné une présentation extraordinaire lors de la conférence annuelle de l'Association. Comme d'habitude, le récipiendaire du prix a été sélectionné immédiatement après la fin du congrès, et la présentation de Natalie Alvarez a été très acclamée par les membres de l'exécutif de l'Association qui étaient présents. On a applaudi l'originalité de son discours pour son contenu, son approche et le sujet très au courant. Grâce à la combinaison d'une recherche approfondie et exhaustive sur le théâtre et la théorie avec de l'imagination et une sensibilité envers les questions de la culture populaire, sa présentation était pertinente, provocante et divertissante. De plus, sa présentation du matériel a rappelé au public la vraie nature performante des présentations de congrès, et a su captiver le public et se faire apprécier de tous.

Membership/Adhésions

John Poulsen

I have been the membership coordinator since 1996 and have found it to be rewarding. I am now passing the task onto the capable hands of George Belliveau.

The Faculty of Fine Arts - University of Lethbridge has been very generous in providing mailing support to me. This is very significant as the ACTR/ARTC have not had to pay for any envelopes or postage I have used for Association business since 1996. If the next membership coordinator could be sponsored in a similar fashion by their institution I believe their job would be much easier. Also the benefit to the ACTR/ARTC is enormous.

The following graph gives a sense as to what has taken place in the last six years regarding membership.

Year	Total	Paid	Indiv/Instit	Stu/Un/Ret	Hon	Total
Année	Total	Payé	Indiv/Instit	Élèv/Univ/Ret	Hon	Total
1996	208	182	120	62	26	208
1997	214	187	127	60	27	214
1998	212	184	118	66	28	212
1999	202	178	113	65	24	258
2000	213	181	119	62	32	292
2001	213	181	121	60	32	320
2002	192	161	86	77	32	354

The 2002 numbers are current to May 23, 2002. The final number under "Total" refer to the total number of names I have on my database. That is, between January 1996 to May 2002 354 different individuals have been members of the ACTR/ARTC.

Je suis coordinateur des abonnements depuis 1996 et je trouve ce poste très enrichissant. Je vous laisse toutefois entre les bonnes mains de George Belliveau, qui prendra bientôt la relève.

La Faculty of Fine Arts de la University of Lethbridge a su m'apporter beaucoup de soutien en couvrant les frais afférents aux envois de courrier. Cette contribution est très importante, puisque l'ARTC/ACTR n'a eu à déboursier aucune somme d'argent pour l'achat d'enveloppes et de timbres que j'ai utilisés pour l'Association depuis 1996. Si le prochain coordinateur des abonnements pouvait encore profiter d'un tel soutien, je crois que son travail en serait considérablement simplifié. Les profits engendrés par ce parrainage sont considérables.

Le tableau suivant donne un aperçu du nombre et des types d'abonnements des six dernières années.

L'adhésion des membres pour l'année 2002 était calculé le 23 mai 2002. Les derniers numéros figurant sous « Total » ont trait au nombre total de noms dans ma base de données. En d'autres mots, entre janvier 1996 et mai 2002, 354 personnes étaient membres de l'ARTC/ACTR.

Newsletter / Bulletin de liaison

Distribution (as of May 15, 2002 / jusqu'au 15 mai 2002)

Vol/No.	25.2 (26pp)	26.1 (30pp)	
Regular Can	145	166	Poste - Canada
US	5	5	Poste - É-U
Overseas	3	4	Poste - Outre-mer
IUTS	24	27	IUTS
local campus	1	1	courrier interne
comps	5	4	gratuite

Total: (distributed/printed)/(distribué/imprimé)

183/190 207/210

electronic 47 43 sur l'internet

cost/copy \$1.83 \$2.19 coût/copie
(\$348.46/190) (\$459.12/210)

copies remaining 7 3 copies au bureau

Financial Report/Rapport financier

Office Expenses/Dépenses du bureau

stationary/papeterie:

envelops/enveloppes \$69.23
& labels/etiquettes

postage (renewals/misc) \$ 2.86 \$ 72.09

affranchissement pour les retards/divers

25.2

postage/affranchissement \$176.13
printing/imprimerie \$172.33 \$348.46

26.1

postage/affranchissement \$214.34
printing/imprimerie \$244.78 \$459.12

(25.2+26.1+Office/Bureau) Total \$879.67

Bank Account/Compte de banque

Balance Forward/Solde au début (06/01) \$175.75

ACTR payments/Paiements de l'ARTC \$803.93

Expenses/Dépenses (\$879.67)

Interest/Intérêt \$ 0.14

Balance remaining/Solde actuel (05/02) \$100.15

Translation / Traduction

Invoiced directly /Facturé au trésorier:

25.2 \$244.60

26.1 \$ 80.20

Total \$324.80

Glen Nichols

Treasurer / Trésorier

Brian Parkinson

1/1/2001 through 12/31/2001

Income/Expenses

Income

Banquet.Rev.		\$1,369.00
Donations:		
NoTaxRcpt	\$ 240.00	
TaxRcpt	\$2,555.00	
Total Donations	>	\$2,795.00

Grants:

HSSFC	\$1,040.33	
SSHRC	\$3,810.00	
Total Grants	>	\$4,850.33

Interest Earned	\$ 848.27	
Membership	\$9,037.59	
Total Income		\$18,900.19

Expenses

Accommodation		\$ 452.05
Admin:		
Photocopying	\$ 133.57	
Printing:		
ACTRHandbill	\$ 674.66	
Total Printing	\$ 674.66	
Total Admin	>	\$ 808.23

Banking.Exp:		
BankCharges	\$ 49.75	
Total Banking.Exp		\$ 49.75

Banquet.Expenses		\$ 2,342.74
Congress:		
Exhibit	\$1,388.00	
Total Congress	>	\$ 1,388.00

Fees:

CCA	\$ 80.25	
GuestSpeaker	\$1,143.54	
HSSFC	\$1,150.00	
IFTR	\$ 231.52	
TRIC	\$12,650.00	
Total Fees	>	\$15,255.31

Publications:		
Newsletter	\$ 772.92	
Total Publications	>	\$ 772.92

Scholarships:		
LawrencePrize	\$ 100.00	
McCallum	\$ 1,200.00	
Total Scholarships	>	\$1,300.00

Translation		\$ 902.40
Travel:		
Congress	\$1,251.14	
Exec	\$ 4,269.40	
SSHRC	\$ 3,821.71	
Total Travel	>	\$9,342.25

Total Expenses		\$32,613.65
-----------------------	--	-------------

Total Income/Expenses		-\$13,713.46
------------------------------	--	---------------------

1/1/2002 through 05/22/2002

Income/Expenses

Income

Banquet.Rev.		\$ -
Donations:		
NoTaxRcpt	\$ -	
TaxRcpt	\$1,000.00	
Total Donations	>	\$1,000.00

Grants:

HSSFC	\$ -	
SSHRC	\$3,810.00	
Total Grants	>	\$3,810.00

Interest Earned	1,155.01	
Membership	9,508.69	
Total Income		\$15,473.70

Expenses

Accommodation		\$ -
Admin:		
Photocopying	\$ -	
Printing:		
ACTRHandbill	\$ -	
Total Printing	\$ -	
Total Admin	>	\$ -

Banking.Exp:		
BankCharges	\$ 2.75	
Total Banking.Exp		\$ 2.75

Banquet.Expenses		\$ -
Congress:		
Exhibit	\$ -	
Total Congress	>	\$ -

Fees:

CCA	\$ -	
GuestSpeaker	\$ -	
HSSFC	\$ 1,150.00	
IFTR	\$ -	
TRIC	\$ -	
Total Fees	>	\$1,150.00

Publications:		
Newsletter	\$ 438.82	
Total Publications	>	\$ 438.82

Scholarships:		
LawrencePrize	\$ -	
McCallum	\$ -	
Total Scholarships	>	\$ -

Translation		\$ 231.80
Travel:		
Congress	\$ -	
Exec	\$ 4,388.12	
SSHRC	\$ -	
Total Travel	>	\$4,388.12

Total Expenses		\$6,211.49
-----------------------	--	------------

Total Income/Expenses		\$9,262.21
------------------------------	--	-------------------

Theatre Research in Canada/Recherches théâtrales au Canada

Richard Plant, Executive Editor and Chair, Management Board

In June of 2001, Richard Plant replaced Stephen Johnson as Executive Editor, though Stephen continues on as chair of the Management Board. Jessica Gardiner became the new Managing Editor in the fall of 2001. Luke Muller at the University of Saskatchewan continues to serve on the Editorial Management team. The Management Board remains as it was last spring. Moira Day and Deborah Cotteau will be stepping down as editors as of July 1 2002, to be replaced by Bruce Barton. Bruce Barton will continue on temporarily as English-language book review editor, while Louise Forsythe continues on as French-language book review editor.

Over the past year, the Journal has continued to thrive. Volume 22, No. 1 (Spring 2001) appeared this spring, and Volume 22, No.2 (Fall 2001), a special issue on Sharon Pollock, edited by Anne Nothof is at proof stage. Special issues on "Translation in Canadian Theatre" to be edited by Glen Nichols and Louise Ladouceur and "English-language Theatre in Quebec", to be edited Greg Reid, are in progress. It is anticipated that in conjunction with alternating general issues, these two theme issues should form the basis for Volumes 23 and 24. We are already collecting material for the general issue of Volume 23, and Glen is hoping to have the special issue on Translation completed this year. A special issue on Religion and Theatre in Canada, if approved, might become one of the issues for Volume 25.

En juin 2001, Richard Plant a remplacé Stephen Johnson en tant que rédacteur en chef. Toutefois, Stephen a conservé son rôle de président du comité directeur. Jessica Gardiner est devenue la nouvelle directrice-rédactrice en chef au cours de l'automne 2001. Luke Muller, à la *University of Saskatchewan*, fait toujours partie de l'équipe de direction de la rédaction. Le comité directeur est demeuré tel qu'il l'était au printemps dernier. Moira Day et Deborah Cotteau se retireront de leur fonction de rédactrice à partir du 1^{er} juillet 2002 et seront remplacées par Bruce Barton. Ce dernier continuera temporairement à occuper son poste d'éditeur des comptes rendus (langue anglaise), et que Louise continuera en tant qu'éditrice des comptes rendus (langue française).

Au cours de la dernière année, la revue a continué à prospérer. Le Volume 22, N° 1 (Printemps 2001) a paru ce printemps et le Volume 22, N° 2 (Automne 2001), une édition spéciale portant sur Sharon Pollock, rédigée par Anne Nothof est en cours de correction. Les éditions spéciales qui portent sur la traduction et le théâtre canadien, rédigée par Glen Nichols et Louise Ladouceur, ainsi que celle portant sur le théâtre en anglais au Québec et qui sera rédigée par Greg Reid, sont en cours de rédaction. Il est attendu que, en alternance avec les numéros généraux, ces deux numéros thématiques devraient être à la base des Volumes 23 et 24. Nous sommes déjà en train de recueillir le matériel pour le numéro général du Volume 23 et Glen espère achever l'édition spéciale cette année. Une édition spéciale portant sur la religion et le théâtre au Canada, si elle est approuvée, peut devenir l'une des publications du Volume 25.

Scholarly Awards / Prix d'excellence

Bruce Barton, Co-ordinator

1) Prix Richard Plant Award, Essay in English

Committee Members/Membres du comité :

Shelley Scott, U. of Lethbridge
Edward Little, Concordia U.
Jerry Wasserman, UBC

Recipient / Récipiendaire :

Patricia Badir. "So entirely unexpected": The Modernist Dramaturgy of Marjorie Pickthall's *The Wood-Carver's Wife*. *Modern Drama* 43.2 (Summer 2000).

In rescuing a little known Canadian play from obscurity, Patricia Badir's essay, "So entirely unexpected": The Modernist Dramaturgy of Marjorie Pickthall's *The Woodcarver's Wife*, combines detailed analysis of both text and performance with impressive research into the social history and psychological theory of 1920s Canada. The essay also does an excellent job of contextualizing the play within its significant period of early modern Canadian theatrical evolution. Badir incorporates a rigorous theoretical methodology within a very readable prose style that involves her reader in an imaginative re-staging of the play. An exemplary piece of work.

À l'aide de son article intitulé « *So entirely unexpected* »: *The Modernist Dramaturgy of Marjorie Pickthall's The Woodcarver's Wife*, Patricia Badir fait découvrir cette pièce de théâtre aux lecteurs en combinant une analyse détaillée du scénario et de la représentation avec une recherche impressionnante qui porte sur l'histoire sociale et la théorie psychologique du Canada au cours des années 1920. L'article réussit parfaitement à contextualiser la pièce au sein d'une période importante de l'évolution moderne du théâtre canadien. Badir y incorpore une méthodologie de théâtre rigoureuse à l'aide d'une prose facile à lire, offrant ainsi à ses lecteurs une nouvelle mise en scène débordante d'imagination. Un chef d'œuvre exemplaire.

2) Prix Jean-Cléo Godin Award, Article en français

Committee Members / Membres du comité:

Glen Nichols, U. de Moncton
Francine Chaîné, U. de Laval
Tibor Egarvari, U. de Ottawa

Recipient / Récipiendaire:

Francine Chaîné, "Le musée à l'école: Une expérience de jeu dramatique par les oeuvres d'art" *Theatre Research in Canada/Recherches théâtrales au Canada*. 21.2 (Automne 2000): 117- 134.

Le sujet est éminemment intéressant et, qui plus est, d'une actualité pratique. En effet, l'enseignement des arts dans les écoles, en particulier dans les écoles élémentaires, est une question cruciale pour le futur des arts dans la société. Non pas tant pour assurer la relève des praticiens, nous en avons déjà trop de candidats pour cela, mais pour préparer une génération capable d'appréhender les arts. À cet égard l'expérience est exemplaire. Le fait qu'il s'agisse d'une intégration interdisciplinaire des arts ne fait qu'ajouter à sa valeur. D'autant plus que s'il y a quelque chose de difficile à réaliser c'est bien la véritable interdisciplinarité. Finalement, Francine Chaîné a fait une chose importante, qu'elle l'a mené à bien et dans le processus elle a fait preuve de sérieux et d'originalité.

The subject is profoundly interesting and, what's more, foregrounds current practice. Specifically, the teaching of fine arts in the schools, especially at the elementary level, is a critical question for the future of the arts in our society. Not so much to assure the development of new practitioners, we already have an abundance of candidates for that, but to prepare a generation of citizens capable of fully appreciating the arts. In this regard the experiment was exemplary. The fact that it emphasized interdisciplinary integration of the fine arts only adds to its value, especially given that true interdisciplinarity is such an illusive goal to achieve. Finally, Francine Chaîné has brought an important examination to its fullest realization and in the process demonstrated serious scholarship and originality.

3) Prix Ann Saddlemeyer Award, Book in English or French (aucun prix cette année)

Committee Members:

Rosalind Kerr

Don Perkins

Gregory Reid

Bourse HEATHER MCCALLUM Scholarship

At its May 2002 Conference in Toronto, Ontario, the Association for Canadian Theatre Research/Association de la recherche théâtrale au Canada awarded its fifteenth annual Heather McCallum Scholarship to Krista Charbonneau, who received her MA in Theatre Studies from the University of British Columbia earlier this year. Ms. Charbonneau is working on a research project involving Canadian puppet artist Ronnie Burkett and his unique form of puppet theatre: the focus of her project is "to develop new sources of primary research materials to study the development and function of Burkett's text-based puppetry." The \$1100 award to Ms. Charbonneau provided her with funding so that she could attend the 2002 West Coast Puppet Festival in Pacific Grove, California this past August in order to write a report on an illustrated lecture given at the Festival by Burkett and to interview Burkett about his work.

The Heather McCallum award monies are drawn from the interest earned annually from an Endowment Fund created in 1987 to honour Heather McCallum, who established and, for 25 years, headed the Theatre Section of the Metropolitan Toronto Reference Library. She is the author of the Directory of Canadian Theatre Archives. Tax-deductible donations to the Heather McCallum Endowment Fund are welcomed and may be sent to Brian Parkinson, Treasurer of ACTR/ARTC, at the University of Lethbridge (Division of Theatre & Dramatic Arts), Lethbridge, AB T1K 3M4.

For any further information regarding the Heather McCallum Scholarship, including the criteria for application, please contact:

Heather Jones, Secretary

Heather McCallum Scholarship Fund

Box 370

College of the North Atlantic

Burin Bay Arm, NFLD A0E 1G0

Email: heather.jones@northatlantic.nf.ca

*Il n'est jamais trop tard pour renouveler votre
adhésion!!*

Calls for Papers / Appels de communication

2003 ACTR Conference / Congrès de l'ARTC 2003

The next ACTR annual conference will be held May 28 to 31, 2003, at Dalhousie University, Halifax, as part of the 2003 Congress of the Social Sciences and Humanities. The programming committee invites conference papers on topics related to the Association's mandate, which includes the full range of research by our membership into theatre history, theory, pedagogy and practice, both Canadian and international. In particular we invite proposals relating to the general conference themes:

Conflict and Cooperation:

- a) Local, National, Global
- b) Representations of Justice
- c) Wealth and Creativity

Actors, designers, directors, playwrights and educators are particularly encouraged to share their work in the form of workshops, performance pieces or demonstrations.

Please forward proposals in the form of a 250-word (maximum) abstract preferably by **email** not later than **November 30, 2002** to:

Glen Nichols

Président, Comité de programmation, ARTC
Département d'anglais
Université de Moncton
Moncton, N-B E1A 3E9

Please note that all presenters must be paid-up ACTR members at the time of their presentations.

The Association for Canadian Theatre Research is a non-profit organization founded in 1976 to support and encourage research in theatre and performance studies in Canada, with a special interest in Canadian work.

Dans le cadre du Congrès annuel des sciences sociales et humaines, le prochain congrès de l'ARTC aura lieu du 28 au 31 mai 2003 à Dalhousie University (Halifax). Le comité de programmation invite des propositions sur tout sujet relié au mandat de l'Association, y compris l'éventail de recherche, tant canadienne qu'internationale, au sujet de l'histoire du théâtre, de la théorie, de la pédagogie et de la pratique. En particulier, nous suggérons aux membres les thèmes généraux du congrès:

Conflits et coopération :

- a) A l'échelle locale, nationale et mondiale
- b) Les représentations de la justice
- c) Richesse et créativité

Nous invitons tout particulièrement comédiennes et comédiens, scénographes, metteuses en scène et metteurs en scène, dramaturges et pédagogues à partager les résultats de leurs travaux de toute origine.

Les soumissions, sous forme d'un résumé de 250 mots (maximum), devront parvenir avant le **30 novembre 2002**, par **courrier électronique** si possible, à l'adresse suivante:

nicholsg@umoncton.ca

(506) 858-4244; fax: (506) 858-4166

Veuillez noter que les présentateurs doivent être des membres de l'ARTC qui ont payés leurs cotisations au moment de leurs présentations.

Fondée en 1976, l'Association de la Recherche théâtrale au Canada est une organisation à but non lucratif d'appuyer et d'encourager la recherche dans les études du théâtre et de la performance au Canada avec un intérêt particulier aux oeuvres canadiennes.

Call for Practical Workshops

As part of the next year's ACTR/ARTC conference (May 28 to 31, 2003) at Dalhousie University in Halifax, we are soliciting proposals for practical workshops. While these conferences have traditionally presented research into theatre history, theory and pedagogy, the purpose of the proposed workshops is to focus on **theatre practice**. **Workshop.** Content could include such topics as:

movement, mask work, developing new plays, designing for alternative theatre spaces, or approaches to teaching in any of these areas. We are open to any and all suggestions, keeping in mind that the workshops should emphasize a participatory and interactive approach. Sessions are scheduled in 90-minute or one hour and forty-five-minute slots.

Proposals should be forwarded to the **Theatre Practice Caucus (Claire Borody, Roxanne Dicke and Deborah Tihanyi)** at **roxanne.dicke@keyano.ca** by no later than **November 7, 2002**.

REMINDER: IFTR/FIRT Jaipur Conference

We would like to remind you that a revised call for papers and the registration form for the IFTR/FIRT Conference in Jaipur (January 4 - 9 2003) are on the IFTR website. You can download all the required information from the Federation's website at <http://www.firt-iftr.org>

For further inquiry, please contact ravicvdi@datainfosys.net Dr. Ravi Chaturvedi, Coordinator

Caucus francophone/phile ARTC

Le caucus francophone/francophile de l'Association de la recherche théâtrale au Canada invite les chercheurs et les étudiants à proposer des communications en vue d'un

panel (ou d'une série de panels) dans le cadre de son Congrès annuel à l'Université Dalhousie, Halifax du 28 au 31 mai 2003.

Le thème privilégié :

L'espace dramaturgique dans les dramaturgies québécoise et francophone au Canada.

1. le traitement de l'espace scénique dans les didascalies des pièces;
2. le rapport spatio-temporel dans nos dramaturgies;
3. les espaces langagiers et minoritaires dans les pièces;
4. les espaces en coulisses, c'est-à-dire non scéniques et leur portée
5. les méthodes d'analyse de l'espace dramaturgique
6. les relectures d'espaces dramaturgiques par des metteurs en scène
7. ou toute autre lecture probante de l'espace dramaturgique, donc textuel, de notre dramaturgie ou même de l'influence des espaces physiques sur l'écriture dramatique.

Veuillez faire parvenir votre proposition de 200 à 250 mots et une courte notice biographique avant le 31 octobre 2002 par courriel : pleroux@vif.com

Pour plus de renseignements, veuillez communiquer avec Patrick LEROUX, représentant du caucus francophone de l'ARTC. pleroux@vif.com

English Theatre in Quebec / Théâtre anglais au Québec

Theatre Research in Canada / Recherches théâtrales au Canada is looking for articles for a special-topics issue on English Theatre in Quebec. The guest editors, Lise Boyer and Gregory J. Reid, invite submissions, from both theoretical and historical perspectives, which offer constructions and/or deconstructions of any element of theatre in Quebec as an example of or as influenced by English language and culture(s). The editors, in particular, invite submissions which reflect upon the problematic nature of the term 'English', on one hand, and/or 'Québécois', on the other. Topics might include (but are not restricted to):

Bilingual and cross-over productions in Quebec
Artists who work in both English and French
English playwrights in/from Quebec
Theatre companies working in whole or in part in English
Specific performances
Discussions of how Quebec theatre has been affected by English-language or Anglo-American culture

Reflections on English theatre as part of Quebec culture,
Theatre as a reflection of the English community
The diversity of English theatre
Buildings, stages, and spaces
Regions and regionalism
Is the term Anglo-Québécois meaningful?
Reception and criticism

Please send papers before February 1, 2003 to:

Gregory J. Reid, greid@courrier.usherb.ca
English and Intercultural Studies or lboyer@interlinx.qc.ca
Département des lettres et communications
Université de Sherbrooke
Sherbrooke, QC J1K 2R1

Recherches théâtrales au Canada / Theatre Research in Canada lance un appel d'articles pour un numéro spécial consacré au théâtre anglais au Québec. Les éditeurs invités, Lise Boyer et Gregory Reid, vous invitent à soumettre des articles offrant un point de vue historique ou un point de vue théorique sur la construction ou la déconstruction du théâtre au Québec, prenant pour exemple la culture et la langue anglaises ou leur influence. Les éditeurs s'intéressent particulièrement à la nature parfois ambiguë des termes 'anglais' et 'québécois.' Les sujets peuvent inclure, à titre d'exemples seulement,

Les productions bilingues ou hybrides au Québec.
Les artistes qui travaillent à la fois en anglais et en français.
Les auteurs dramatiques au ou du Québec.
Les compagnies de théâtre qui oeuvrent en tout ou en partie en anglais.
Des productions spécifiques.
L'influence de la langue ou de la culture anglo-américaine sur le théâtre québécois.
La place occupée par le théâtre anglais dans la culture québécoise.
Le théâtre comme reflet de la communauté anglophone.
Les facettes du théâtre anglais.
Les édifices, les scènes et l'espace.
La région et le régionalisme.
Le sens et la résonnance du terme 'anglo-québécois'.
La réception et la critique.

Vos articles doivent parvenir avant le 1 février 2003 à :

All submissions are refereed. Please submit four copies of your article, usually no longer than 5000 words, typed, double-spaced, with endnotes and list of works cited following the MLA Handbook for Writers of Research Papers 4th or 5th ed.)

Tous les articles sont évalués. Ils doivent être soumis en quatre exemplaires, rédigés à double interligne, et ne pas dépasser 5000 mots. Les appels de référence (nom, date, page) renvoyant à la liste d'ouvrages cités doivent être placés entre parenthèses dans le texte et les notes explicatives en fin de document.

THEATRE OUTSIDE THE BOX

Mid-America Theatre Conference: March 6 - 9, 2003, Indianapolis, IN

Recent years have seen an increase in discourse concerning the interrelationship between "theatre" and "performance," with considerations ranging from how "theatre" and "performance" may co-exist to debates over which practice is the future of the field. This symposium seeks to examine different facets of the relationship between "theatre" and "performance" by looking at how notions of "theatre" and "performance" inform one another, while still acknowledging that there are certain practices that may be conceived as distinctly "performative" or "theatrical," depending upon the social, political, and cultural contexts in which they occur. What are the implications of our increasingly performance-oriented society for theatre and vice versa?

Papers may address such topics as: how the theories and methodologies of performance studies can inform and enrich theatre studies, generally and in particular instances; elements of the theatrical outside of traditional performance

spaces, as, for example, in performed "events"; the role of theatrical convention in performing identities and/or ritualizing cultural values in unique times and in public or private places; audience reception and participation as a performative event; practices that represent, contest, and invert preconceived notions of both "theatre" and "performance"; "theatrical" sub-genres of "performance" (eg. the performance monologue, performance theatre); "performance" responses to dramatic texts; the applicability of theories of performativity to theatrical practice.

Please send abstracts with a cover letter by November 15, 2002. Abstracts should be 150 – 250 words long and must include the applicant's name, academic affiliation, address, telephone number and email address. Final papers should not exceed 9 ½ pages or 2500 words. Papers will be limited to fifteen minutes maximum!

Please send a copy of your abstract to each of the symposium co-chairs:

John R. Poole (309) 438-8973
School of Theatre jrpoole@ilstu.edu
212 Centennial West
Campus Box 5700
Illinois State University
Normal, IL 61790-5700

Penny Farfan (403) 220-6680
University of Calgary farfan@ucalgary.ca
Department of Drama
2500 University Drive NW
Calgary, Alberta
Canada T2N 1N4

Society for Canadian Dance Studies

May 1-3, 2003 York University, Toronto, Ontario, Canada

Proposals are sought in all areas of Canadian dance studies; however, preference will be given to emerging scholars. Presentations will be made in the presenter's chosen language of French or English.

Those interested in participating should submit proposals in the form of an abstract (maximum 300 words). Please include a biography (maximum 75 words). All individual and panel presentations will be limited to 30 minutes. Please list audio-visual requirements in your proposal.

All proposals should be e-mailed by January 6, 2003 to: Mjwarner@edu.yorku.ca

Acceptances will be announced by March 1, 2003.

Cost of the conference is \$35, \$25 for students. Presenters must be members of SCDS. To join SCDS, print a registration form from the web site, <http://home.uleth.ca/~scds.secd>, or contact scds.secd@uleth.ca.

On recherche des propositions dans tous les domaines des études canadiennes en danse, toutefois, on accordera la préférence aux universitaires qui n'ont pas une longue expérience dans le domaine. Les présentations se feront dans la langue de choix du présentateur, soit le français ou l'anglais.

Les personnes intéressées à participer doivent soumettre une proposition sous forme de résumé (maximum de 300 mots). Prière de fournir une biographie (maximum de 75 mots). Toutes les propositions individuelles et de groupe doivent être d'une durée maximale de 30 minutes. Veuillez énumérer vos besoins en matière audio-visuelle dans votre proposition.

Toutes les propositions doivent être envoyées par courriel au plus tard le 6 janvier 2003 à : Mjwarner@edu.yorku.ca

On annoncera quelles propositions sont acceptées au plus tard le 1er mars 2003.

Les coûts pour assister à la conférence sont de 35 \$, sauf pour les étudiants, qui doivent déboursier 25 \$. Les présentateurs doivent être membres de la SECD. Pour devenir membre, il suffit d'imprimer le formulaire d'inscription à compléter à partir du site Web, à l'adresse <http://home.uleth.ca/~scds.secd>, ou d'envoyer un courriel à l'adresse scds.secd@uleth.ca

Association News & Notices / Informations de l'Association

New Honorary Member / Nouveau membre honoraire

Introducing Paul Thompson

[A speech given by Denis Johnston at the annual banquet of the Association for Canadian Theatre Research at Hart House in the University of Toronto, 27 May 2002, presenting Paul Thompson with an Honorary Lifetime membership in the Association.]

John Gray writes about doing a Paul Thompson collective in the early days:

"Rehearsals tended to go on for months, and took place in shabby, often unheated buildings. I remember demoralized, exhausted, terrified actors in their winter coats improvising scene after scene, speech after speech, frantically groping for a story, a theme, any handhold at all, while Thompson performed the role of cheerleader, group psychologist and ideologist, firmly believing in the creative power of anarchy, resolutely refusing to come to conclusions until the last possible moment. Months of waltzing on the edge of the abyss can unhinge anyone, and at times it was sheer bedlam. Finally the show was thrown together in a blind panic a few days before opening. On opening night there were scene lists taped to the back of scenery and, even as the house lights dimmed, pairs of perspiring actors could be seen gathering in corners, frantically working on bits of dialogue that they would be performing before a paying audience in a matter of moments."

"I don't think there was a single actor who didn't finish a production swearing never, never to work with Thompson again, but they always did. As soon as they went on to other things, actors discovered just how uncreative and suffocating the Canadian theatrical scene can be. Compared not to God, but to the competition, Thompson became a shining knight of vision and integrity, and in fact his excruciating process developed an exceptionally creative generation..."

Paul Thompson -- director, writer, mentor, instigator, maker of myths, sometimes a pain-in-the-neck. As soon as you think you've got him figured out, he goes somewhere else entirely. More than anything, Paul's contribution to Canadian theatre is marked by a restless urge to do something else with theatre, to reach new audiences, or to show them another way of looking at things -- especially at themselves.

In the old days, he made Theatre Passe Muraille an institution of national influence. International influence. The icon was *The Farm Show* (and you know all about *The Farm Show*). The collective creation was not an invention of Paul's, but he's the one who took it to the people: the acting people, the farm people, the Toronto people. He developed a kind of second-person technique: he would get his actors to learn all about you -- you farmers, you miners, you people staying up late watching dirty movies on TV -- and they would make a play about you. And then they'd show it to you, and say (in effect): "What do you think of this? Have we got this right? Is this who you are?" And if you said yes, it is, then Paul would take it to another audience and show them, and make them know that you are part of the same humanity (often a Canadian humanity). The theatre can have no higher aspiration.

Since passing Passe Muraille on to other hands in 1982, he's taken his very Canadian ideas abroad, to England with 7:84; to Argentina. He's taken them to the National Theatre School, when practically the only time he wasn't teaching there was when he was Director-General. He's taken them to several universities in Ontario and beyond, with teaching gigs. He took them across Canada with his "Winter Olympics

Show", concocting a cockamamie tour to accompany the Olympic flame across the country. And lately he has taken them to the Blyth Festival, to a rural community like the one Paul grew up in, and a company that was founded in the 1970s (like several other theatre companies) with the direct inspiration and advice of Paul Thompson.

But let's not talk about the old days, let's talk about what he's done for us lately. At Blyth:

-- *Booze Days in a Dry County*, a collective about prohibition there in the 1950s. (I didn't even know they *had* prohibition in the 1950s!)

-- *Death of the Hired Man*, not the Robert Frost poem, but a collective about changes in technology that have changed a way of life (-- and probably not for the better)

-- *The Outdoor Donnellys*, an extravaganza that sold out last year before it opened, and opens again next week. (The audience trucked to various one-act events staged by various groups, highlighting parts of the Donnelly story, before being all brought together for an evening show)

Accused once of being anti-writer, Paul replied that he wasn't -- that playwrights could help as much as anyone else could! But think of the number of Canadian plays that wouldn't exist if Paul had not taken them on as -- what did John Gray say? -- "cheerleader, group psychologist and ideologist". Not just his collectives like *Doukhobors*, *The Farm Show, 1837*, *Them Donnellys*, and *I Love You Baby Blue*. But plays by playwrights, like *Maggie and Pierre*, *Jessica*, *The Duchess*, *He Won't Come In from the Barn*; and other plays directly inspired by Paul's methods and obsessions, like *Paper Wheat*, *Les Canadiens*, and many others. A little hit for the Stratford Festival called *Elizabeth Rex.*, with a real playwright, Timothy Findlay. And his work with native theatre groups that maybe we don't know so well, plays like *Generic Warriors* by Ben Cardinal, *No-Name Indians* by Alanis King, and *Manitoulin Incident*, a collective that tells the history of Manitoulin Island with native voices and from a native perspective.

Then there's a few actors and directors given their first professional opportunities by Thompson. It's hard to say whether David Fox would have become the icon that he is, if he hadn't called Passe Muraille one day in 1972 looking for Martin Kinch, and been recruited instead to go to Clinton for \$35 a week, all found. You might say the same thing about Miles Potter, Layne Coleman, James Roy, Linda Griffiths; oh, and Mary Walsh, Andy Jones and his sister Cathy who came to Toronto with a group called Codco, and Paul put them on stage. A couple of Paul's early collectives had as their musical director a young pianist, from Nova Scotia via Vancouver, named John Gray. With another Passe Muraille vet named Eric Peterson he wrote -- improvised really, "jammed" like a Thompson collective -- a little piece called *Billy Bishop Goes to War*. In his introduction John Gray writes:

"One choice we made: *Billy Bishop* would take its narrative form from a phenomenon I noticed while playing the barn circuit of Southwestern Ontario. [A footnote: Paul literally invented this circuit.] Playing on stages where you had to kick the cowpies aside while crossing the boards, I noticed that

Canadians don't much like listening in on other people's conversations. They think it's impolite. This plays havoc with the basic convention of theatre itself, so what do you do? Well, you drop the fourth wall and you simply talk to the audience. They tend to relax because they are in an arena whose aesthetics they understand: the arena of the storyteller."

Above all, that is how we must think of Paul Thompson -- as a master storyteller, showing us that we have the stories in us, around us, in our history, in our neighbours. What we must do is to listen to one another, to participate, to be engaged. We can all be storytellers like him, if we want to be, and we must want to be. It is our shared humanity.

Here's Paul Thompson.

International Federation for Theatre Research / Fédération internationale pour la recherche théâtrale

Denis Salter

The 14th Congress took place in Amsterdam, hosted by the University of Amsterdam, from the 30th of June until the 6th of July. The theme was 'Theatre and Cultural Memory.' Most scholars came from Europe and North America, though there were also people from Asia, Africa, and South America. There were several keynote speeches, including ones by Christopher Balme, Susan Foster, Mieke Bal, and Rudi Lahmans. The various working groups met for week-long sessions. Over forty young scholars attended the New Researchers' Forum (initiated in 1998).

IFTR's URL is www.firt-iftr.org. There are plans to develop its Research Tools section. There is going to be a member list (perhaps accessible through a password) and thought is being given to setting up member lists for the various working groups. The next annual conference, on 'Ethnicity and Identity: Global Performance,' will take place in Jaipur, India from the 4th to the 9th of January. The deadline for the submission of proposals has passed (15th of August); full details about the conference are available on the website: www.firt-iftr.org/firt/home.jsp. Since the conference will be taking place at the peak of the tourist season in northern India, travel and hotel reservations should be made as soon as possible. There is an excursion being organised for 5 or 6 days after the conference: for details, email Professor Ravi Chaturvedi at www.firt-iftr.org/firt/home.jsp.

The Theatre Institute in Prague will be hosting a conference on 'Patronage, Spectacle, and the Stage' from June 18th to 22nd, 2003. This conference will be held under the auspices of not only the Theatre Institute but the Scenography Working Group of the IFTR and the Gordon Craig Society for Theatre Research. If you wish to participate, send a 200-250 word abstract and a 100 word curriculum vitae by October 31st, 2002 via email to Professor Eynat-Confino (eynconf@post.tau.ac.il). Full papers must be received by email by the 31st of March 2003. Some papers will be published in a volume brought about by the Theatre Institute in Prague; others will appear in the journal, *Theatre Arts Journal: Studies in Scenography and Performance*. For registration information, contact Mirka Potuckova, Theatre Institute, Prague at mirka.potuckova@divadlo.cz. The registration deadline is January 31st, 2003, and the conference fee is US\$ 80.

Individual members of IFTR are allowed to vote for the membership of the Executive Committee. So, too, are institutional members such as ACTR. Institutional members' votes count for 5, individual members' votes count for 1. In addition to the posts of the President and two Vice-Presidents, there is a broadly-based group of scholars on the Executive Committee. Nominations may be submitted by an institutional member, such as ACTR, or by ten individual members, or by the Executive Committee. Candidates for election must be individual members or members of one its institutional members. There can be no more than two members elected from any single country. Nominations must be signed by all the persons submitting the nomination, and must be accompanied by an Agreement to Stand, signed by the nominee. This year,

L'Université d'Amsterdam a accueilli le 14^e congrès de la FIRT du 30 juin au 6 juillet 2002. Le thème était « Théâtre et mémoire culturelle ». La plupart des participants venaient de l'Europe et de l'Amérique du Nord, mais des gens de l'Asie, de l'Afrique et de l'Amérique du Sud y ont également participé. Des spécialistes invités, dont Christopher Balme, Susan Foster, Mieke Bal et Rudi Lahmans ont donné des conférences plénières. Les différents groupes de travail ont tenu des séances d'une semaine. Plus de quarante chercheurs émergents/chercheuses émergentes ont participé au Forum des jeunes chercheurs (organisé pour la première fois en 1998).

L'adresse du site Web de la Fédération internationale pour la recherche théâtrale est www.firt-iftr.org. On prévoit de développer sa section « outils de recherche ». On dressera une liste de membres (on pourra peut-être seulement y accéder par l'entremise d'un mot de passe) et on envisage d'établir des listes de membres pour les divers groupes de travail.

Le prochain colloque annuel dont le thème est « Ethnicité et identité : étude la représentation dans sa globalité » aura lieu à Jaipur en Inde du 4 au 9 janvier 2003. Tous les détails sur le colloque sont disponibles à l'adresse électronique suivante : www.firt-iftr.org/firt/home.jsp. Étant donné que le colloque aura lieu pendant la haute saison touristique dans le nord de l'Inde, les réservations d'hôtel et toute autre réservation devraient se faire le plus tôt possible. On organise une excursion de cinq ou six jours à la suite du colloque : pour plus de renseignements, communiquez avec M. Ravi Chaturvedi à l'adresse suivante : www.firt-iftr.org/firt/home.jsp.

Le Theatre Institute à Prague sera l'hôte d'un colloque dont le thème sera *Patronage, Spectacle, and the Stage* du 18 au 22 juin 2003. Ce colloque sera tenu non seulement sous la direction du Theatre Institute, mais aussi sous la direction du groupe de travail Scénographie de la FIRT et de la Gordon Craig Society for Theatre Research. Si vous désirez y participer, veuillez envoyer par courriel, à M. Eynat-Confino (eynconf@post.tau.ac.il), une proposition de 200 à 250 mots et un curriculum vitae de 100 mots d'ici le 31 octobre 2002. Les textes intégraux doivent être envoyés par courriel d'ici le 31 mars 2003. Certaines présentations seront publiées sous formes d'actes par le Theatre Institute à Prague; d'autres présentations paraîtront dans la revue *Theatre Arts Journal: Studies in Scenography and Performance*. Pour recevoir de l'information sur l'inscription, veuillez communiquer avec Mirka Potuckova, Theatre Institute, Prague, à l'adresse suivante : mirka.potuckova@divadlo.cz. Vous pouvez vous inscrire au colloque jusqu'au 31 janvier 2003 et les frais d'inscription sont de 80 \$ américains.

Les membres individuels de la FIRT, ainsi que les membres institutionnels, tels que l'ARTC, peuvent participer à l'élection du Comité exécutif. Les membres institutionnels disposent de cinq votes chacun et les membres individuels en disposent d'un chacun. En plus des postes de président/présidente et de vice-présidents/vice-présidentes, différents groupes de chercheurs divers font partie du Comité

the nominations period was from the 5th of July until the 4th of October; the ballot will be sent out and voting will take place during the period from the 5th of October until the 4th of January 2003. (Josette Feral's term as President will end in 2003.)

Everyone attending a *conference* or a *congress* must pay an enrolment fee. The amount varies on each occasion: it is partly determined by the local organisers. Non-members of IFTR pay a full fee; members of IFTR pay a reduced concessionary fee; and graduate students pay a nominal fee. There is often a discount in each category if you pay early. If you attend as an official ACTR delegate--we are allowed up to 3--to a *conference* you should receive a (modest) discount on the registration fee. If you attend as an official ACTR delegate to a *congress*, however, it would seem that the discount should be larger.

Denis Salter

McGill University

...With files from Jen Harvie, Janelle Reinelt, and David Whitton

exécutif. Les candidatures peuvent être proposées soit par un des membres institutionnels, tels que l'ARTC, soit sur l'initiative de dix membres individuels, soit par le Comité exécutif. Les candidats/candidates à l'élection doivent être membres individuels ou appartenir à un des membres institutionnels de la FIRT. On ne peut élire que deux membres d'un pays. Toutes les personnes qui font une mise en candidature doivent signer une formulaire de nomination, qui doit être accompagnée d'un *Agreement to Stand*, celui-ci signé par le candidat/la candidate. Cette année, la période de nomination était du 5 juillet au 4 octobre 2002; le vote par correspondance aura lieu du 5 octobre 2002 au 4 janvier 2003. (Le mandat de la présidente, Josette Feral, expire en 2003.)

Toutes les personnes qui participent à un *colloque* ou à un *congrès* doivent payer une inscription. Le coût varie pour chaque occasion : il est en partie déterminé par les organisateurs locaux. Les personnes non membres de la FIRT paient le plein tarif; les membres de la FIRT paient un tarif préférentiel; les étudiants diplômés/étudiantes diplômées paient un tarif réduit. Il y a toujours des réductions pour chaque catégorie si vous payez tôt. Si vous participez à un *colloque* en tant que délégué officiel de l'ARTC, vous pouvez recevoir une réduction des frais d'inscription (ne s'applique qu'à trois personnes ou moins). Cependant, il semblerait que la réduction sera plus ample si vous participez à un *congrès* en tant que délégué officiel de l'ARTC. Denis Salter, Université McGill ...avec l'aide de Jen Harvie, Janelle Reinelt, et David Whitton.

Scholarly Awards / Prix d'excellence 2003

Guide Lines & Call for Nominations / Lignes Directrices & Appel de nominations

Nominations for the Richard Plant Award and the Jean-Cléo Godin Award will be determined primarily by individual committees. These committees have been tasked with surveying a wide range of periodicals throughout the year, with each committee focussing on the appropriate language publications for each award. However, nominations for these prizes are also welcomed from the full membership of ACTR.

The awards honour scholarly work of significant merit in any area of Canadian theatre research. The authors do not have to be members of the Association. The scholarship can appear in any journal or may be an original article published in a book.

The deadline for all Scholarly Award Submissions is December 31, 2002. Nominations must include a letter of support, but a seconder is not necessary. You are welcome to make ONE nomination per award. Members are also encouraged to consider self-nomination. Nominations for all awards should be sent directly to this year's coordinator of Scholarly Awards.

Nominations are sought for the following categories:

Prix Richard Plant Award: article in English / article en anglais

Prix Jean-Cléo Godin Award: article in French / article en français

Prix Ann Saddlemeyer: book in English or French/livre en français ou en anglais

Scholarly Awards Coordinator / Coordinateur des Prix d'excellence:

Jerry Wasserman
Dept. of English, UBC
Vancouver, BC V6T 1Z1

jerrywas@interchange.ubc.ca
Phone: (604) 822-4485
Fax: (604) 822-6906

Les nominations pour les prix "Richard Plant" et "Jean-Cléo Godin" seront déterminées surtout par les comités de sélection. Ces comités ont eu comme tâche de faire un aperçu d'un champ divers de périodiques au cours de l'année, avec chaque comité concentrant sur la langue appropriée pour chaque prix. Par contre, les nominations pour ces prix sont les bienvenues de chaque membre de l'ARTC en même temps.

Ces prix reconnaissent les recherches scientifiques importantes dans n'importe quel domaine de recherche théâtrale au Canada. Il n'est pas nécessaire que les récipiendaires soient membres de l'Association, et les articles peuvent paraître dans n'importe quelle revue ou peuvent avoir été initialement publiée dans un livre.

La date limite pour la nomination des prix d'excellence est le 31 décembre 2002. Les nominations doivent inclure une lettre d'appui, mais un deuxième recommandation n'est pas nécessaire. Vous êtes les bienvenus de donner UNE nomination par prix. Les membres sont aussi encouragés de considérer leur propre nomination. Les nominations pour chaque prix devraient être envoyées directement au coordinateur des prix d'excellence.

Des nominations sont recherchés dans les catégories suivantes:

News from Len Conolly

Recently published: *Bernard Shaw and Barry Jackson*, edited by L.W. Conolly. Toronto: Univ of Toronto Press, 2002. Volume 4 in UTP's *Selected Correspondence of Bernard Shaw* series. Contains references to Jackson's visits to Canada.

Len has also recently been elected a Fellow of the Royal Society of Canada.

Congratulations Len!!

La Bourse Heather McCallum The Heather McCallum Scholarship 2003

This scholarship was established in 1987 in honour of the former director of the Theatre Department at the Toronto Municipal Reference Library. Every year a maximum bursary of \$1000 is made available by competition to theatre specialists, both established and new. Preference is given to theatre research, but projects touching on dance, opera, cinema, television or scenography are also eligible. The scholarship is aimed towards projects not usually fundable under other subsidy schemes. For example, the committee will refuse a request for doctoral research money, but will welcome a well-defined project including subsidy for travel to theatre sites, for consulting special collections, for purchase or access to film or video materials.

Candidates are asked to submit the following:

- a) a letter (1 or 2 pages) describing the project for which assistance is required;
- b) a detailed breakdown of costs;
- b) information concerning applications to other granting agencies;
- d) an up-to-date curriculum vitae;
- c) the names of two persons who have been asked to send letters of reference directly to the Secretary of the Committee. Letters should comment on the project, on the candidate's scholarship record and potential.

This year's deadline for applications for the 2003 Heather McCallum Scholarship is **1 April 2003**. Applications should be sent to:

Heather Jones
Box 370
College of the North Atlantic
Burin Bay Arm, NFLD
Canada A0E 1G0

Email/courriel: heather.jones@northatlantic.nf.ca
Phone/tél: 709 891 1253; Fax# 705 891 2256

For more complete information concerning Terms of Reference, Selection Criteria and Application Procedures, please refer to the **ACTR/ARTC** website: <http://www.umoncton.ca/facarts/anglais/actr/artc.htm>

PS. If you'd like to contribute to the McCallum Fund, your tax deductible contribution will be welcomed warmly by our treasurer, Brian C. Parkinson, Division of Theatre & Dramatic Arts, University of Lethbridge, Lethbridge, AB T1K 3M4 <parkinson@uleth.ca>

La Bourse Heather McCallum fut établie en 1987 pour honorer l'ancienne directrice du Département de théâtre de la Bibliothèque de Référence de la Communauté urbaine de Toronto. Cette bourse annuelle, d'un montant maximum de 1000 \$, est à la disposition des spécialistes du théâtre, non seulement ceux qui sont établis, mais aussi les débutants. Tout en restant ouverte à chaque champ d'activité artistique comme la danse, l'opéra, le cinéma, la télévision et la scénographie, la bourse accorde la préférence aux études qui sont particulièrement liées à la recherche théâtrale. Elle est orientée vers des projets qui ne rencontrent pas les conditions requises pour obtenir d'autres subventions. Par exemple, le comité refusera une demande de subvention pour des frais de recherche doctorale, mais accueillera des projets bien définis, liés au domaine de la recherche, tels: la subvention de déplacement pour visiter les sites de théâtres, pour consulter une collection spéciale d'ouvrages, pour l'achat ou le transfert de matériel filmé ou sur videocassette, ou pour l'archivage.

Les candidats doivent soumettre:

- a) une lettre d'une ou deux pages décrivant le projet et sa contribution à la discipline
- b) un bilan détaillé des dépenses
- c) l'information sur autres demandes faites aux autres sources de subvention
- d) un curriculum vitae récent
- e) le nom des deux personnes qui fourniront des références écrites directement au secrétaire du comité. Les lettres doivent porter sur le projet, sur le dossier scolaire du candidat ou de la candidate, et sur son potentiel.

La date limite d'acceptation des demandes pour la bourse de 2003 est le **1 avril 2003**. Pour soumettre une demande, on doit s'adresser à:

Pour plus de renseignements sur les critères de la Bourse Heather McCallum, vous pouvez consulter le site web de **l'ACTR/ARTC** : <http://www.umoncton.ca/facarts/anglais/actr/artc.htm>

La Bourse Heather McCallum est aussi une fondation charitable sujette aux dégrèvements d'impôts. Le public est invité à faire un don à l'ordre du "ACTR-Heather McCallum Scholarship Fund" et de l'envoyer à: Brian C. Parkinson, Division of Theatre & Dramatic Arts, University of Lethbridge, Lethbridge, AB T1K 3M4 <parkinson@uleth.ca>

Theatre Museum / Musée du théâtre

Denis Salter

The dream of establishing a national theatre museum goes back to the 1930s, if not earlier, and is coeval with discussions about the development of a national theatre. The idea of a national theatre museum received detailed and ambitious delineation in 1985-1986 when Frank Wolman Associates prepared for the Association for Canadian Theatre History (as we were then known) a two-volume "Canadian Theatre Museums Project Feasibility Study." Volume one is a "Phase One Analysis" (43 pp. plus Appendix C) and volume two is a "Concept Development Plan" (174 pages). These are now (rare) archival documents and perhaps one day will be the subject of scholarly analysis, especially when some brave soul takes on the task of writing the history of the Association (and cognate institutions central to the preservation, analysis, and display of our cultural heritage).

Since 1985, various groups have taken up and reformulated the discussion of what the theatre museum should be; how and where it should be situated; the question of supporting the growth of theatre museums across the country; and the difficult matter of determining how to link these museums not only with what is perhaps a central theatre museum (based in Toronto?) but also with museums, archives, libraries, and personal collections which have broad mandates but which nonetheless contain important theatrical materials. Now that digitization is being carried out to a very high standard by the National Library, the National Archives, and the Metro Toronto Public Library Performing Arts collections, among others, it seems clear that work should be undertaken to establish both a virtual space and a physical site where archival materials will be catalogued, preserved, and made available to all Canadians doing research, and where regular displays of its treasures can be staged.

The Honorary Patron of the Museum is Her Excellency the Right Honourable Adrienne Clarkson, Governor General of Canada. The Patrons are Tanya Moiseiwitsch, Christopher Plummer, and Jean-Louis Roux; the President is Kate Barris; the Vice-President is Nona Macdonald Heaslip; the Secretary-Treasurer is Trevor Ellis; and the board members are David Ben, Jim Biros, Barbara Jesson, John Karastamatis, Margaret McBurney [the former President], Jane Ricketts, R. H. Thomson, Robert White, Elizabeth Wilson, and Victor Young. These people are all based in Toronto where monthly meetings are held. There is an advisory board: Janis Barlow, Martin Bragg, Robin Breon, Ellen T. Cole, June Faulkner, David Mirvish, Albert Schultz, and Phillip Silver. There is also a nation-wide group of regional advisors: Gerry Grace of Ottawa, Michael Noon of Vancouver, Ann Saddlemeyer of Victoria, Dennis Johnston of Halifax, and Denis Salter of Montreal. There is now a search underway for a salaried Executive Director. The Founding Chairman is Herbert Whittaker, who seems to have had a vision of a Canadian Theatre Museum ever since he was born and he turned 92 on September 20th! The Museum's Newsletter, *Onstage*, is published at regular intervals.

It is of course essential that the Museum cultivate a network of "Friends" from across the country and indeed throughout the world wherever there are people who care about preserving our theatrical heritage. If you wish to become a "Friend," please send your name, mailing address, fax, phone number, and email, to The Theatre Museum Corporation, 14 Elm Street, Toronto, ON M5G 1G7. You can be a member for \$50; a benefactor for \$1,000, and additional donations are also appreciated. Payment can be made by cheque, Visa, or Mastercard; you will be issued a receipt with a charitable registration number. The Museum is also interested in

La poursuite du rêve qu'est l'établissement d'un musée du théâtre national remonte aux années 1930, si ce n'est plus tôt, et est du même âge que les discussions portant sur le développement d'un théâtre national. En 1985-1986, le projet du musée du théâtre national a fait l'objet d'un plan détaillé et ambitieux. Les associés de Frank Wolman avaient alors préparé un « Canadian Theatre Museums Projects Feasibility Study » en deux volumes pour l'Association d'histoire du théâtre au Canada (notre nom à l'époque). Le premier volume consiste en une « analyse de première étape » (43 pp. en plus de l'annexe C) et le deuxième est un « plan de la conception » (174 pages). À présent, ces volumes sont des documents d'archives (rares) et peut-être seront-ils un jour le sujet d'une analyse scientifique, tout particulièrement lorsque de braves gens entreprendront l'écriture de l'histoire de l'Association (ainsi que d'autres institutions qui s'intéressent à la préservation, à l'analyse et à l'étalage de notre héritage culturel).

Depuis 1985, plusieurs ont repris et reformulé la discussion au sujet du musée. Ils ont discuté de ce que le musée devrait être et de l'endroit où il devrait être situé. Ils ont également parlé de la question de l'appui apporté au développement des musées du théâtre à travers le pays et celle de la détermination des liens entre ces musées qui seraient liés non seulement par la création éventuelle d'un Musée du théâtre central (qui sera peut-être situé à Toronto), mais aussi par les musées, les archives, les bibliothèques et les collections personnelles qui, malgré leurs fonctions très larges, contiennent néanmoins du matériel théâtral important. Maintenant que la numérisation est effectuée selon des normes très rigides par la Bibliothèque nationale, les Archives nationales et la Metro Toronto Public Library Performing Arts collections (pour n'en nommer que quelques-uns), il semble évident que le travail entrepris devra prévoir l'établissement d'un espace virtuel aussi bien qu'un emplacement réel où le matériel d'archives sera catalogué, préservé et mis à la disposition des Canadiens effectuant de la recherche et où des expositions de ces trésors pourront être régulièrement montées.

La présidente d'honneur du musée est Son Excellence, la très honorable Adrienne Clarkson, Gouverneure Générale du Canada. Les autres présidents d'honneur sont Tanya Moiseiwitsch, Christopher Plummer, et Jean-Louis Rioux, la présidente est Kate Barris, la vice-présidente est Nona Macdonald Heaslip, le secrétaire-trésorier est Trevor Ellis et les membres du conseil sont David Ben, Jim Biros, Barbara Jesson, John Karastamatis, Margaret McBurney (ancienne présidente, Jane Ricketts, R. H. Thomson, Robert White, Elizabeth Wilson et Victor Young. Ces gens siègent à Toronto où sont tenues les réunions mensuelles. Il y a un conseil consultatif formé de Janis Barlow, Martin Bragg, Robin Breon, Ellen T. Cole, June Faulkner, David Mirvish, Albert Schultz, et Phillip Silver. Il y a également un groupe de conseillers régionaux à l'échelle nationale formé de Gerry Grace d'Ottawa, Michael Noon de Vancouver, Ann Saddlemeyer de Victoria, Dennis Johnston d'Halifax, et Denis Salter de Montréal. Le recrutement d'un directeur exécutif salarié est présentement en cours. Le président fondateur, Herbert Whittaker, qui semble avoir rêvé d'un musée du théâtre canadien depuis qu'il a vu le jour, a fêté son 92^e anniversaire de naissance le 20 septembre! Le bulletin du musée, *Onstage*, est publié périodiquement.

Il est bien sûr essentiel que le musée développe un réseau d'« Amis » d'un bout à l'autre du pays et même à travers le monde, partout où il y aura des gens qui ont à cœur la préservation de notre héritage théâtral. Si vous désirez devenir un « Ami », veuillez nous faire parvenir votre nom, adresse postale, numéro de téléphone et de télécopieur ainsi que votre courriel à l'adresse suivante : The Theatre Museum Corporation, 14 rue Elm, Toronto, (Ontario) M5G 1G7. Vous pouvez devenir membre pour la modique somme de 50 \$, un mécénat de 1 000\$ et nous apprécions grandement les dons supplémentaires. Vous pouvez payer par chèque, Visa ou Mastercard et nous vous ferons parvenir un reçu à des fins d'impôt. Le Musée s'intéresse également à l'acquisition d'objets de théâtre qui pourraient contribuer au montage d'expositions. Alors, fouillez vos armoires,

acquiring theatrical treasures that would contribute to striking displays: so look into your filing cabinets, your attics, your basements, your garages, your theatres, and let me know if you have things that it might be appropriate to donate, and I shall get in touch with the Acquisitions Chair, Jane Ricketts, on your behalf.

vos greniers, votre sous-sol, votre garage, vos théâtres et si vous voulez faire le don d'un objet qui vous semble approprié, veuillez me le laisser savoir et je joindrai la présidente des acquisitions, Jane Ricketts, en votre nom.

Other News / Actualités

For further information on these journals or to request a sample copy please visit the Taylor & Francis website at www.tandf.co.uk/journals.

Contemporary Theatre Review An International Journal

Editors: David Bradby, University of London, UK
Maria M. Delgado, University of London, UK
Volume 12, 2002, 4 issues per year
2002 Subscription Rates

Institutional: US\$300 £229 €305

Corporate: US\$492 £374 €498

The new *Contemporary Theatre Review* will analyse what is most passionate and vital in theatre today. It plans to encompass a wide variety of theatres, from new playwrights and devisors to theatres of movement, image and other forms of physical expression, from new acting methods to music theatre and multi-media production work. Recognising the plurality of contemporary performance practices, it will encourage contributions on physical theatre, opera, dance, design and the increasingly blurred boundaries between the physical and the visual arts.

Performance Research A Journal of the Performing Arts

Gen. Editor: Richard Gough, University of Wales, UK
Publication Details:

Volume 7, 2002, 4 issues per year

2002 Subscription Rates

Institutional: US\$339 £199

Individual: US\$84 £54

Performance Research is a substantial peer-reviewed journal making innovative connections between theatre, dance, music, time-based and live art. It explores the unsettled boundaries, rapidly changing practices and shifting definitions at play within the field.

Performance Research covers contemporary and historical performance and promotes a cross-disciplinary exchange of ideas, images and analysis. As such it will speak to a broad readership of academics, practitioners, critics and students interested in the exchange between performance practice and research. It includes material from renowned artists and scholars, as well as encouraging new voices.

Crucible of Cultures: Anglophone Drama at the Dawn of a New Millennium

M. Maufort & F. Bellarsi, eds. (Brussels: P.I.E.-Peter Lang, 2002). This anthology of critical essays contains a substantial part devoted to contemporary English

Canadian drama, with essays by Jerry Wasserman, Anne Nothof, Ric Knowles, Robert Appleford, Robert Nunn, Alan Filewod and Drew Hayden Taylor.

Professor Marc Maufort
English Department CP 175
Université Libre de Bruxelles
50, av. F.D. Roosevelt
1050 Bruxelles
Belgium

Tel.: ++ 32-2-426-04-37
Fax: ++ 32-2-650-24-50
E-Mail: mmaufort@ulb.ac.be

PERFORMING CANADA: THE NATION: ENACTED IN THE IMAGINED THEATRE

This is the first in a series of monographs, "CRITICAL PERFORMANCE/S IN CANADA" published by our journal *Textual Studies in Canada*. "This book offers a radical rethinking of the conceptual foundations of Canadian theatre and, by extension, the Canadian nation which that theatre performs."

This full-length, well-illustrated work, begins with a (re)consideration of The Theatre of Neptune in New France (1606), in order to make the case that, "all of Canadian theatre, and the nation it stages, can be seen as a replaying of The Theatre of Neptune, a constant historical citation and recitation of the postcolonial crisis of authenticity and displacement."

There are major discussions on patriotic and military mise en scene, the Stratford Festival and Vincent Massey, the Mummers Troupe's They Club Seals, Don't They?, and Garth Drabinsky and Show Boat...and many others!

Copies are available at \$12 each. We believe this is going to be a seminal work in Canadian performance studies! To order, please contact our journal secretary, Denise Comtois, at: dcomtois@cariboo.bc.ca

James Hoffman and Katherine Sutherland,
Editors, *Textual Studies in Canada*
Monograph Series

APTTT

Diana Belshaw, Director Performance Program, Humber College, invites colleagues to apply for membership in the Association of Professional Theatre Teachers and Trainers (APTTT). Individual memberships are \$25. For more information and an on-line application form, please contact:

Diana Belshaw, Director, Theatre Performance Prog.
School of Creative and Performing Arts, Humber College
3199 Lakeshore Boulevard West
Toronto ON M8V 1K8
Phone: 416-675-6622 extension 3417
Fax: 416-251-5829

Membership List / Répertoire des membres 2002

Susan Aaron

80 Montclair Ave. #303
Toronto, ON M5P 1P8

Natalie Alvarez

14 Sylvan Avenue, unit 2
Toronto, ON M6H 1G3
alvareznatalie@hotmail.com
B#416 352 8954; H#416 537 7779

Douglas Arrell

Dept. of Theatre, U. of Winnipeg
515 Portage Ave.
Winnipeg, MB R3B 2E9
d.arrell@uwinnipeg.ca
B#204 786 9287; H#204 774 0453;
Fax#204 774 8882
Canadian theatre history Lesbian / Gay
theatre

Patricia Badir

#397, 1873 E. MALL Dept. of English
University of British Columbia
Vancouver, BC V6T 1Z1
patribad@interchange.ubc.ca
B#604 822 5603; H#604 255 3734;
Fax#604 822 6906
Marjorie Pickthall, modernism, theatre
history

John L. Ball

RR1
Baysville, ON P0B 1A0
jgball@muskola.com

Leslie Barcza

20 Winston Ave
Scarborough, ON M1N 1W3
leslie.barcza@utoronto.ca

Bruce Barton

Theatre and Drama Studies
University of Toronto at Mississauga
Mississauga, ON M5S 1A2
bbarton@utm.utoronto.ca
B#905 828 5371; H#905 828 5371;
Fax#905 828 5202
Modern/contemporary Drama, Film,
Performance

Martine Beaulne (hon)

Département de Théâtre C.P. 8888
Université du Québec à Montréal
Montréal, QC H3C 3P8

Patricia Beharriell

207 Main Street
Barriefield Village
Kingston, ON K7K 5S4

George Belliveau

Faculty of Education, UPEI
550 University Ave
Charlottetown, PEI C1A 4P3
gbelliveau@upepei.ca
B#604 739 6732

Diane Bessai (hon)

Dept. of English
University of Alberta
Edmonton, AB T6G 2E5

Secteur Acquisitions

Bibliothèque St-Jean
8406 91e rue
Edmonton, AB T6C 4G9
B#780 465 8614

Kym Bird

606 Atkinson School of Arts & Letters
York University 4700 Keele St.
Toronto, ON M3J 1P3
kbird@yorku.ca

James (Sandy) Black

47 Alpha Mills Road
Streetsville
Mississauga, ON L5N 1H7
jasblack@rogers.com

Mark Blagrove

Dept of English, Mt. Allison University
Sackville, NB E4L 1L3
mblagrove@mta.ca
B#506 364 2542; H#506 536 4207;
Fax#506 364 2524
19th & 20th Maritime Provinces

Marcia Blumberg

English Dept. Glendon College
York University
Toronto, ON M4N 3M6
mblumberg@glendon.yorku.ca

Jennifer Bolt

York University Drama-Fine Arts Dept.
4700 Keele Street
Toronto, ON M3J 1P3
jbolt@yorku.ca
B#416 736 5137; H#416 243 8327

Claire Borody

191 Hill Street
Winnipeg, MB R2H 2L7
cborody@chass.utoronto.ca
B#204 786 9006; H#204 233 7461

Amy Bowring

Society for Canadian Dance
48 Greenwood Ave.
Toronto, ON M4L 2P4
bowringripley@sympatico.ca
B#416 365 3233; H#416 466 7522;
Fax#416 466 7522
Canadian Dance History, Society for
Canadian Dance Studies

Lise Boyer

847 route 208 ouest
Ayer's Cliff, QC J0B 1C0
lboyer@interlinx.qc.cq

Kathryn Bracht

2212 Montreal St.
Regina, SK S7K 3J8
brachtk@yahoo.com

Andre Brassard (hon)

École Nationale de Théâtre
5030 rue St-Denis
Montréal, QC H2J 2L8

Dwayne Brenna

Department of Drama 118 Science Pl.
University of Saskatchewan
Saskatoon, SK S7N 5E2
brenna@duke.usask.ca
B#306 966 5185; H#306 242 8906;
Fax#306 966 8193
19th Century British Drama

Frank Burke

Musical Director Staged Right!
90 Willow St. Apt. 506
Ottawa, ON K1R 6W1
frankeburke2hotmail.com
B#613 232 6968; H#613 232 6968

Rebecca Burton

Graduate Centre for Study of Drama
University of Toronto
Toronto, ON M5T 2Z9
becca_burton3@hotmail.com

Vanita Butrsingkorn
145 Kendleton Drive
Toronto, ON M9V 1V6
letters2vanita@hotmail.com

Grace Butt (hon)
Box 10075
Manuels, NFLD A1X 1C8

Thomas J. Cahill (hon)
39 Quidi Vidi Village Rd.
St. John's, NFLD A1A 1E9

Sean Carney
Dept. of English McGill University
853 Sherbrooke St. West
Montreal, PQ H3A 2T6
sean.carney@mcgill.ca
B#514 398 6550

Francine Chaîné
École des Arts Visuels
Université Laval
Québec, QC G1K 7P4
francine.chaine@arv.ulaval.ca
B#418 656 2131x2853; H#418 683 2262;
Fax#418 656 7678
Art Dramatique, education,
multidisciplinarité, visual arts, et les
Autres Arts, Theatre in Education

Kathy Chung
Graduate Centre for Study of Drama
University of Toronto
Toronto, ON M5T 2Z9
kchung@chass.utoronto.ca

Margaret Coderre-Williams
6057 Meadowhill Crescent
Ottawa, ON K1C 5S2
mcoderre@uottawa.ca
B#613 562 5762; H#613 830 2989;
Fax#613 562 5993
Design for the Theatre, Set, Costume
and Lighting

Joy Coghill (hon)
311-2020 E. Kent Ave.
Vancouver, BC V5P 4X1

Leonard Conolly
Dept. of English
Trent University
Peterborough, ON K9J 7B8
lconolly@trentu.ca
B#705 748 1011; H#705 749 3343;
Fax#705 748 3281
Shaw in Canada

Virginia Cooke (Dean)
Dept. of English, UC of the Fraser Valley
33844 King Rd
Abbotsford, BC V2S 7M9
cookev@ucfv.bc.ca
B#604 854 4516; H#604 882 3902;
Fax#604 855 7558
Irish drama / Canadian drama / History of
theatre

Nancy Copeland
Drama, U. of Toronto at Mississauga
3359 Mississauga Rd.N
Mississauga, ON L5L 1C6
necopela@credit.erin.utoronto.ca
B#905 828 3770

Cam Culham
3333 Aldridge St.
Victoria, BC V8P 4L9
cculham@smus.bc.ca
B#250 721 6115; H#250 812 6854

Tanya d'Anger
c/o Massey College
4 Devonshire Place
Toronto, ON M5S 2E1
t.danger@utoronto.ca

Moira Day
John Mitchell Bldg. 118 Science Pl.
University of Saskatchewan
Saskatoon, SK S7N 5E2
moiraday@duke.usask.ca
B#306 966 5193; H#780 466 8957 306
653 4729; Fax#306 966 8193
Western Canadian Theatre, Women in
Western Canadian Theatre

Geraldo Ferreira de Lima
Rua Lourdes Maria da Silva, 175
44036-550 Feira de Santana BA
Mangabeira,
BRASIL
lima@gd.com.br
B#011 55 75 224 8265; H#011 55 75 221
3456; Fax#011 55 75 221 3456
Canadian Drama from the 70s on

Piet Defraeye
Dept. of Drama FAB 3-146
University of Alberta
Edmonton, AB T6G 2C9
defraeye@ualberta.ca
B#780 492 1097; H#780 447 2413;
Fax#780 492 9156
Theory of drama; modern drama &
Canadian theatre European Reception
Theory

Dario Del Degan
20 Bradshaw Avenue
Toronto, ON M9V 1C9
dario.deldegan@utoronto.ca

Michael Devine
15 Russett Ave.
Toronto, ON M6H 3M4
mickdevine@hotmail.com

Roxanne Dicke
Keyano College
8115 Franklin Ave.
Ft. McMurray, AB T9H 2H7

Maurizio Dodaro
110 Rustic Rd.
Toronto, ON M6L 1V8
maurizio.dodaro@utoronto.ca

Joyce Doolittle (hon)
2108 7th st. SW
Calgary, AB T2T 2X2

Lisa Doolittle
Division of Theatre Arts
University of Lethbridge
Lethbridge, AB T1K 3M4
doolittle@uleth.ca
B#403 329 2792; H#403 327 6624;
Fax#403 329 5105
Theatre for Development, Dance,
Canadian Dance History

Len Doucette
15 Deep Dene Drive
Westhill, ON M1C 1L6

Barbara Drennan
Arts for Living
469 Monterey Ave
Victoria, BC V8S 4T8
drennan@islandnet.com

Scott Duchesne
1 Matthew Drive
Guelph, ON N1H 7Z8
duchesne@juno.com

James Dugan
Department of Drama
University of Calgary
Calgary, AB T2N 1N4
jdugan@ucalgary.ca
B#403 220 6458; H#403 208 8285;
Fax#403 284 0713

David Eden
41 Victor Ave.
Toronto, ON M4K 1A7
david.eden@utoronto.ca

Tibor Egervari
33 Hadley
Hull, PQ J8Y 3K6
egervari@uottawa.ca
B#613 562 5800x1267; H#819 778 2215;
Fax#613 562 5993
Mise en scène; sociologie du théâtre

Joanna Falck
Graduate Centre for Study of Drama
University of Toronto
Toronto, ON M5T 2Z9
j.falck@utoronto.ca

David Fancy
4895 Rue Berri apt 211
Montréal, QC H2J 4A3
davidfancy@hotmail.com

Ian Fenwick
University College: Fraser Valley
45635 Yale Road
Chilliwack, BC V2P 6T4
fenwicki@ucfv.bc.ca
B#604 795 2838; H#604 792 3061;
Fax#604 792 2615
Acting Directing Playmaking

Judith Fisher

Department of Drama
Queens University
Kingston, ON K7L 3N6
fishej@post.queensu.ca
B#533 6000x74634; H#613 542 9776;
Fax#613 545 6268
Performance studies / Theatre History
particularly 18th century European

Louise Forsyth

Women's and Gender Studies
University of Saskatchewan
Saskatoon, SK S7K 5A5
louise.forsyth@usask.ca
B#306 966 5496; H#306 931 0904 ;
Fax#306 966 4559
Feminist theatre in French and English;
Québec theatre

Rosa Fracassa

110 Rustic Road
Toronto, ON M6L 1V8

Maria-Clara Galery

670 Parliament St. #1110
Toronto, ON M4X 1R4
m.galery@utoronto.ca

Jessica Gardiner

31 Montrose Ave
Toronto, ON M6J 2T6
jessica@idirect.com

David Gardner (hon)

#902 - 55 Prince Arthur Ave.
Toronto, ON M5R 1B3
david.gardner@utoronto.ca
B#416 975 9981; H#416 975 9981;
Fax#416 975 9981
Prehistory to modern; Ontario variety;
Books by and about Canadian performing
artists

Cara Gargano

Dept. Theatre, Film & Dance
Long Island U. 720 Northern Blvd.
Brookville, NY 11548
USA
cgargano@liu.edu
B#516 299 2353; H#212 877 9506;
Fax#516 299 3824
Théâtre québécois women's theatre

Christiane Gerson Martin

20, rue Récollet
Salaberry-De-Valleyfield, QC J6S 2H5
cgerson@rocler.qc.ca

Albert-Reiner Glaap

Lerchenweg 16
Ratingen, 40878
Germany
glaap@phil-fak.uni-duesseldorf.de
B#0049 211 8114588 ; H#0049 2102
846570; Fax#0049 2102 848075
Contemporary English, English-Canadian
and New Zealand drama and theatre.

Milija Gluhovic

#1402 - 100 Wellsey St. E.
Toronto, ON M4Y 1H5
milija@hotmail.com

Muriel Gold

4300 de Maisonneuve W #127
Montréal, QC H3Z 1K8
murielgoldpoole@videotron.ca

Sherrill E. Grace

Dept. of English, 397-1873 East Mall
University of British Columbia
Vancouver, BC V6T 1Z1
grace@arts.ubc.ca
B#604 822 3174 ; H#604 266 2450;
Fax#604 822 6906
Contemporary Canadian drama; Women
playwrights; Lill, Pollock. Thompson;
Interarts comparison

Catherine Graham

School of the Arts, TSH 414
McMaster University
Hamilton, ON L8S 4M2
grahamca@mcmaster.ca
B#905 525 9140x27665

Cynthia Grant (hon)

Company of Sirens
736 Bathurst St.
Toronto, ON M5S 2R4
B#416 466 5607

David Halliday

58 Greta Street
Oshawa, ON L1G 2P6

Frances Halpenny

622 Walmer Road
Toronto, ON M5L 2X7

Natasha Harwood

#404 - 2001 Bloor St. W.
Toronto, ON M6S 1M6
natashaharwood@hotmail.com

John (Alex) Hawkins

8207 93A Avenue
Edmonton, AB T6C 1V5
jhawkins@ualberta.ca
B#780 492 8714; H#780 465 5821;
Fax#780 462 9835
Ancient Greek tragedy in performance //
Early 20th century Canadian theatre

Paul Hébert (hon)

263, avenue Royale
St-Petronille
Ile d'Orléans, QC G1A 4C0

Tom Hendry (hon)

34 Elgin Street
Toronto, ON M5R 1G6

Lauren Hobbs

157 Indian Road Crescent Apt. 1
Toronto, ON M6P 2G5
lexahobbs@hotmail.com

James Hoffman

University College of theCariboo
Box 3010
Kamloops, BC V2C 5N3
jhoffman@cariboo.bc.ca
B#250 828 5315; H#250 372 3571;
Fax#250 371 5697
B.C. Theatre; postcolonial theory; George
Ryga

Ann Holloway

1-2 Glen Rd.
Toronto, ON M4X 1M5
ann.holloway@utoronto.ca

Andrew Houston

2456 Garnet St.
Regina, ON S4T 3A4
andrew.houston@uregina.ca

Erin Hurley

Dept. of English #397 1873 E. Mall
University of British Columbia
Vancouver, BC V6T 1Z1
hurley@interchange.ubc.ca
B#604 822 5101; H#604 739 8076;
Fax#604 822 6906
Québécois Theatre and performance
Performance and Nationalism

Ron Irving (hon)

Dalton Hall, University of PEI
550 University Ave.
Charlottetown, PEI C1A 4P3

Silvija Jestrovic

179A DeGrassi St.
Toronto, ON M4M 2K8
silvijaj@home.com

Chris Johnson

Theatre Program, University of Manitoba
Winnipeg, MB R3T 2M8
cjohns@ms.umanitoba.ca
B#204 474 9758; H#204 261 3065;
Fax#204 474 7684
Western Canadian, George F. Walker,
play development, production

Stephen Burge Johnson

Graduate Centre for Study of Drama
University of Toronto
Toronto, ON M5T 2Z9
stephen.johnson@utoronto.ca
B#416 978 7983

Denis Johnston

c/o The Shaw Festival
Box 774
Niagra-on-the-Lake, ON L0S 1J0
drj@shawfest.com
B#905 468 2153; H#905 468 0812;
Fax#905 468 5438
20th century Canadian Drama & Theatre;
plays of Shaw's lifetime (1856-1950)

Kristy Johnston

2 - 2306 Stephens St.
Vancouver, BC V6K 3W8

Walter Kaasa (hon)
7004 Fulton Drive
Edmonton, AB T6A 3V5

Elena Kaufman
636 Shaw St, #3
Toronto, ON M6G 3L7

Diana Mady Kelly
School of Dramatic Art 401 Sunset
University of Windsor
Windsor, ON N9B 3P4
madykel@uwindsor.ca
B#519 253 3000x2805; H#519 948 3545;
Fax#519 971 3629
Acting, Text Analysis, Directing,
Character Development

Rosalind Kerr
Drama Dept. FAB 3-146
University of Alberta
Edmonton, AB T6G 2C9
rosalind.kerr@ualberta.ca.
B#780 492 8737; H#780 430 9156;
Fax#780 492 9156
Gender in Performance - Italian
Commedia dell'Arte : Experimental
Canadian Drama

Bruce Kirkley
University College of the Fraser Valley
Theatre Dept. 45635 Yale Rd.
Chilliwack, BC V2P 6T4
kirkleyb@ucfv.bc.ca
B#604 702 2613

Mikko Kivisto
Department of Theatre
University of Illinois at Urbana-
Champaign
500 South Goodwin Avenue, Urbana IL
USA 61801
B# 217-384-8450; H#Email; Fax# 217-
333-2371
Tomson Highway

Susan Knutson
Université Sainte-Anne
Church Pt., NS B0W 1M0
knutson@klis.com
B#902 769 2114; H#902 837 5977;
Fax#902 769 2930
Acadian Theatre

Harry Lane
18 Torrance Crescent
Guelph, ON N1H 1T6
hlane@uoguelph.ca
B#519 824 4120X3147; H#519 824 5935;
Fax#519 824 0560
Contemporary Theatre; British;
Scandinavian; one-person scripts

Bernard Lavoie
6891 De Normanville
Montréal, QC H2S 2C2
lavoieb@videotron.ca
B#514 276 1359; H#514 276 1359

Karen Lazar
185 Sheridan Ave. #3
Toronto, ON M6H 3M5
karen.lazar@utoronto.ca

Patrick Leroux
2173 avenue Marcell
Montréal, QC H4A 2Z2
pleroux@vif.com

Serials Libraries Division
University of Washington
Box 352900
Seattle, WA 98195 2900
USA

Acquisitions/Serials Library
B100 Mackintosh-Corry Hall
Queen's University Libraries
Kingston, ON K7L 5C4

Central Serials Library
University of British Columbia
P.O. Box 2119
Vancouver, BC V6B 3T5

McPherson Library
Tech Servs-Serials
University of Victoria PO Box 1800
Victoria, BC V8W 3H5

Periodicals Main Library
Memorial University of NFLD
St. John's, NFLD A1B 3Y1
jfowlow@mun.ca

Serials Library
University of Lethbridge
4401 University Dr.
Lethbridge, AB T1K 3M4
B#403 329 2267
Serials Library
University of Toronto
Toronto, ON M5S 1A5

Ward Chipman Library
P. O. Box 5050
U. of New Brunswick
Saint John, NB E2L 4L5
lhansen@unbsj.ca
B#506 648 5700

York University Library
Serials Section
4700 Keele Street
North York, ON M3J 1P3

Acquisitions Library System
University of Ottawa
65 University
Ottawa, ON K1N 9A5

Leane Lieblein
Dept. of English McGill University
853 Sherbrooke West
Montréal, QC H3A 2T6
leanore.lieblein@mcgill.ca
B#514 398 6580 ; H#514 489 5651;
Fax#514 398 8146

Performance Studies, feminism and
theatre, Shakespeare in performance,
Québécois theatre

Allana Lindgren
P. O. Box 5344 Station "B"
Victoria, BC V8R 6S4
allanalindgren@hotmail.com
B#403 220 4739; H#250658 0591
Rota Lister
Department of English
University of Waterloo
Waterloo, ON N2L 3G1

Edward Little
Dept. of Theatre Concordia University
7141 Sherbrooke St. West
Montréal, QC H4B 1R6
elittle@alcor.concordia.ca
B#514 848 4788; H#514 528 1428;
Fax#514 848 4525
Large-scale community plays, popular
theatre, Drama for Human Development

Michael Macina
256 Rushton Road
Toronto, ON M6G 3J5
mwmacina@yahoo.com

Antonine Maillet (hon)
735, ave Antoninemaillet
Montréal, QC H2V 2Y4
B#514 845 0267; H#514 279 3187;
Fax#514 845 0712

Sonja Malaborza
34 rue Metcalfe
Toronto, ON M4X 1R8
sonja.malaborza@pwgsc.gc.ca
B#416 952 3800; H#416 928 7439

George Mann
3514 -- 10A Ave.S.
Lethbridge, AB T1K 0H4

Laurin Mann
Drama University of Lethbridge
4401 University Dr.
Lethbridge, AB T1K 3M4
mannlm@uleth.ca
B#403 329 1849; H#403 381 8440

Jovette Marchessault (hon)
Étang aux Oies
Kingsbury, QC J0B 1X0
B#819 826 2259

Marc Maufort
Av. Richard Neybergh, 42
Bruxelles, 1020
Belgium
mmaufort@ulb.ac.be
B#32 2 650 38 11; H#32 8 426 04 37;
Fax#32 2 650 24 50
Contemporary English Canadian and
Australian Drama

Heather McCallum (hon)
175 Elm St. Apt. 402
Toronto, ON M5T 2Z8

Iana Meerzon
35 Charles St. West apt. 1204
Toronto, ON M4Y 1R6
ymeerzon@hotmail.com

Winifred M. Mellor-Hay
9 Oakham Place
Bolton, ON L7E 1L7
threshold@pmai.com

Tanit Mendes
647 Rhodes Ave
Toronto, ON M4J 4X5
tmendes@acs.ryerson.ca

Arthur Milner (hon)
18-61 Cartier Street
Ottawa, ON K2P 1J4

Derek Mohamed
488 Dovercourt Road #2
Toronto, ON M6H 2W5
dmohamed@chass.utoronto.ca

J. Mavor Moore (hon)
2826 Arbutus Rd.
Victoria, BC V8N 5X5

Marlene Moser
Brock University Dept of Fine Arts
500 Glenridge Road
St. Catharines, ON L2S 3A1
marlene.moser@brocku.ca
B#905 688 5550x3213; H#416 603 3402;
Fax#905 688 2789
Canadian Drama and Theatre

Ian Mozden
9-890 McMillan Ave
Winnipeg, MB R3M 0V5
imozden@10.uwinnipeg.ca

Edward Mullaly
Dept. of English, Carleton Hall
University of New Brunswick
Fredericton, NB E3B 5A3
mullaly@unb.ca
B#506 453 4676 ; H#506 454 3463;
Fax#503 453 5069
Canadian Theatre History -
CanadianTheatre on the WWW

Erminio G. Neglia
R256 Mississauga Campus
University of Toronto
Mississauga, ON L5L 1C6
B#905 828 3763; H#905 273 5943

Patrick Neilson
Dept. of English McGill University
853 Sherbrooke St. W.
Montréal, QC H3A 2T6
patrick.neilson@mcgill.ca
B#514 398 6594; H#514 989 9391

Christopher Newton (hon)
P.O. Box 774
Niagra-on-the-Lake, ON L0S 1J0

Glen Nichols
Département d'anglais
Université de Moncton
Moncton, NB E1A 3E9
nicholsg@umoncton.ca
B#506 858 4244; H#506 382 8436;
Fax#506 858 4166
Theatre history, Theatre translation,
Acadian Theatre, Community theatre

Jim Noonan
32 Lucas Ln
Stittsville, ON K2S 1S5
jnoonan@sympatico.ca
B#613 831 1760; H#613 831 1760;
Fax#613 831 2360
Modern Canadian Drama Cultrue and
Rideau Hall, National Arts Centre

Anne Nothof
Centre for Language & Literature
Athabasca University
Athabasca, AB T9S 3A3
annen@athabascau.ca
B#780 464 4235; H#780 464 0703;
Fax#780 467 6731
Canadian Drama, Post-Colonial Drama,
History of Theatre

Robert Nunn
52 Crescentwood Drive
St. Catharines, ON L2N 4L2
rnunn@spartan.ac.brocku.ca

Paul O'Neill (hon)
115 Rennie's Mill Rd.
St. John's, NFLD A1B 2P2
poneill@firstcity.net

Patrick B. O'Neill
Speech and Drama Department
Mount Saint Vincent University
Halifax, NS B3M 2J6
patrick.oneill@msvu.ca
B#902 457 6224; H#902 423 5896;
Fax#902 457 6455
Nineteenth century Canadian theatre
history, Atlantic Canada theatre history

Yuji Omori
Casa Domani, Room 502
3-16-2 Yabe Sagamihara-shi
Kanagawa, 229-0032
JAPAN
yuji.omori@utoronto.ca

Margaret Gail Osachoff
Dept of English
University of Saskatchewan
Saskatoon, SK S7N 5A5

Malcolm Page
1055 Scantlings
Vancouver, BC V6H 3N9
page@sfu.ca

Brian C. Parkinson
Division of Theatre & Dramatic Arts
University of Lethbridge
Lethbridge, AB T1K 3M4
parkinson@uleth.ca
B#403 329 2693; H#403 328 8803;
Fax#403 328 8803
Acting/Directing - Directing

PACT c/o Pat Bradley
30 St. Patrick Street, 2nd Floor
Toronto, ON M5T 3A3

Wes D. Pearce
Rm 270 Riddell Centre
University of Regina
Regina, SK S4S 0A2
wes.pearce@uregina.ca
B#306 585 5571; H#306 761 5622;
Fax#306 585 5599
Design interpretation and creation;
Design and Research Methods

Pol Pelletier (hon)
3844 rue St. Herbert
Montréal, QC H2L 4A5

Don Perkins
5403--114B Street
Edmonton, AB T6H 3N6
dperkins@ualberta.ca
B#780 492 7030 or 497 5366; H#780 434
7125; Fax#780 492 8142
Edmonton theatre history, Canadian
historical drama, "Indigenous" drama and
theatre

Jacqueline Petropoulos
English Dept. 208 Stong College
York University
Toronto, ON M3J 1P3
jpetr@yorku.ca
B#416 736 5166; H#416 686 0118

Ruth Pincoe
737 Palmerston Avenue
Toronto, ON M6G 2R3
ruth.pincoe@sympatico.ca
B#416 530 4735

Richard Plant
3190 Byron Street
Whitevale, ON L0H 1M0
rplant@chass.utoronto.ca

Playwrights Union of Canada
54 Wolseley Street
Toronto, ON M5T 1A5
angela@puc.ca
B#416 703 1636; H#416 703 0201;
Fax#416 703 0059

Marilyn Potts
1804 Braeside Pl. S.W.
Calgary, AB T2W 0Z5
pottsc@cadvision.com

John Poulsen

Faculty of Education
University of Lethbridge
Lethbridge, AB T1K 3M4
john.poulsen@uleth.ca
B#403 329 2463; H#403 553 2636;
Fax#403 329 2252
Directing, Collective Creation, Tertiary
Drama Education

Monica Prendergast

1638 Pinewood Ave
P.O Box 1700 Stn CSC
Victoria, BC V8S 1K7

Gilles Provost (hon)

30, rue Front
Hull, QC J8Y 3M5

Aviva Ravel (hon)

2662 Bethel Crest Drive
Bethel Park, PA 15102
USA

James Reaney (hon)

276 Huron street
London, ON N6A 2J9

Maria Susana Redondo

3911 Thornapple St.
Chevy Chase, MD 20815
USA
suredondo@aol.com

Gregory Reid

Faculté des lettres et sciences
humaines Université de Sherbrooke
Sherbrooke, QC J1K 2R1
greid@courrier.usherb.ca
B#819 821 8000x2279

Sharon Reid

31 Northumberland St.
Toronto, ON M6H 4G3

Leo Remillard (hon)

400 rue Des Meurons
Winnipeg, MB R2H 3H3

Kim Renders (hon)

550 St. Andrew St W
Fergus, ON N1M 1P5
krenders@uoguelph.ca

Grahame Renyk

#724 - 77 Maitland Place
Toronto, ON M4Y 2V6
grahmaerenyk@hotmail.com

Jonathan Rittenhouse

Vice-Principal
Bishop's University
Lennoxville, QC J1M 1Z7
jrrittenh@ubishops.ca
B#819 822 9600x2610; H#819 565 0478;
Fax#819 822 9661
English Language Theatre in Québec

Jennifer Roberts-Smith

5-115 Manning Ave.
Toronto, ON M6J 2K6
jesmith@interlog.com

Don Rubin

Dept. of Theatre
York University
Toronto, ON M3J 1P3
drubin@yorku.ca
B#416 736 2100; H#905 722 9150

Judith Rudakoff

Theatre Dept. York University
318 Centre for Film and Theatre
Toronto, ON M3J 1P3
rudakoff@yorku.ca

Alvina Ruprecht

Études Française Carleton University
1125 Colonel By Drive
Ottawa, ON K1S 5B6
aruprech@ccs.carleton.ca
B#613 728 3262; H#613 728 3262;
Fax#613 728 2028
Stage ethics, Théâtre francophone,
Québec théâtre, Theatre of the French
and Creole Caribbean

Toby Ryan (hon)

42 Barton Avenue
Toronto, ON M6G 1P3

Ann Saddlemeyer

10876 Madrona Dr.
North Sannich, BC V8L 5N9
saddlemey@uvic.ca

Diane Saint-Jacques

Dépt de Didactique U. de Montréal
C.P. 6128 succ. Centre-ville
Montréal, QC H3C 3J7
diane.st-jacques@umontreal.ca
B#514 343 5793; H#514 384 6292;
Fax#514 343 7286
Didactique de l'art dramatique, culture et
curriculum

Denis Salter

Theatre McGill University
853 Sherbrooke St. W.
Montréal, QC H3A 2T6
denis.salter@mcgill.ca
B#514 398 6573 ; H#514 487 2568;
Fax#514 398 8146
Canadian theatre, Dramaturgy and
Criticism, Evidence based
Historiographies, Performance theories,
Shakespeare in performance, etc.

Julie Salverson

7 Shannon St. #2
Toronto, ON M6J 2E6
jsalverson@oise.utoronto.ca

Adalyn Sopera

825 400 Walmer Road
Toronto, ON M5P 2X7
adalyn.sopera@utoronto.ca

Juliana Saxton

Dept. of Theatre
University of Victoria PO Box 1700
Victoria, BC V8W 2Y2
jsaxton@finearts.uvic.ca
B#250 721 7997; H#250 598 0273;
Fax#250 721 6596
Popular Theatre, Collective devising, pre
& tertiary Drama/Theatre in Education

Jesica Schagerl

825 Richmond St. (rear)
London, ON N6A 3H7
schagerl@rogers.com

Alan Scheer

465 Delaware Av.
Toronto, ON M6H 2V1
alan.scheer@utoronto.ca

Trent Scherer

303 Mountview Drive
Kamloops, BC V2C 4Z6
trentscherer@hotmail.com

Marlis Schweitzer

#308 -3420 Quadra St.
Victoria, BC V8X 1G7
mschweitzer@pacificcoast.net

Shelley Scott

Theatre and Dramatic Arts
University of Lethbridge
Lethbridge, AB T1K 3M4
s.scott@uleth.ca
B#403 329 2671; H#403 328 5460;
Fax#403 328 7127
Canadian drama and theatre; women in
theatre

Gavin Semple

Dept. of Drama Ch-209
University of Calgary
Calgary, AB T2N 1N4
sempleg@cadvision.com
B#403 220 6469; H#403 240 3177

Valerie Senyk

Theatre Arts Thorneloe University
Ramsey Lake Road
Sudbury, ON P3E 2C6
vsenyk@nickel.laurentian.ca
B#705 673 1730x27; H#705 670 9405;
Fax#705 673 4979
Postmodern Poetry, Poetic Theatre,
Japanese Noh Theatre, Movement,
Voice, Interdisciplinary performance

Ches Skinner

Theatre & Dramatic Arts
University of Lethbridge
Lethbridge, AB T1K 3M4
skinner@uleth.ca
B#403 329 2155

Mary Elizabeth Smith

49 Princess Street
St. Stephen, NB E3L 2E9
smiths@nbnet.nb.ca

Paula Sperdakos

Visual and Performing Arts
U. of Toronto at Scarborough
Scarborough, ON M1C 1A4
sperdakos@utsc.utoronto.ca
B#416 287 7188; H#416 927 0711;
Fax#416 927 1079
Women in the Canadian theatre, Acting,
Directing

Sam Stedman

19B Springhurst Ave.
Toronto, ON M6K 1B1
samstedman@hotmail.com

Melanie A. Stevenson

503 Brunswick Ave.
Toronto, ON M5R 2Z6
mel.stevenson@utoronto.ca
B#905 525 9140x23740 ; H#416 515
8578; Fax#905 777 8316
Postcolonial approaches to Canadian
theatre; Canadian women's theatre;
Identity politics in Canadian theatre;
Shakespeare in Canada

Ross Stuart

Dept. of Theatre, York University
4700 Keele Street
Toronto, ON M3J 1P3
rstuart@yorku.ca
B#416 736 2100; H#519 271 5726

Nightwood Theatre (hon)

9 St. Nicholas Street, 6th Floor
Toronto, ON M4Y 1W5
nightwd@interlog.com

Deborah Tihanyi

#5 Shady Golfway #309
Don Mills, ON M3C 3A5
deborah.tihanyi@utoronto.ca

Rémi Tourangeau

Dépt. de Français UQTR
Case Postale 500
Trois-Rivières, QC G9A 5H7
remi_tourangeau@uqtr.quebec.ca
B#819 376 5123; H#819 378 5345;
Fax#819 378 0607
Histoire du théâtre et du parathéâtre au
Canada; théorie et critique du spectacle

Paul Thompson (hon)

136 Wheeler Ave
Toronto, ON M4L 3V4
Canada

Lee Tovey

750 Montbeck Cres
Mississauga, ON L5G 1P3
ltovey@appleby.on.ca
B#905 845 4681x303; H#905 271 8672

Robert Trudel (hon)

393 Westmount Dr.
Winnipeg, MB R2J 1P1

Léa V. Usin

174 Stewart St.
Ottawa, ON K1N 6J9
lusin@uottawa.ca

Anthony Vickery

1890 Haldon Rd.
Saanichton, BC V8M 1T6
tonyvickery@shaw.ca
B#250 889 5635; H#250 652 4820;
Fax#250 652 4286
Economics of the Performing Arts;
Commercial Theatre; Touring Theatre

Mary Vingoe (hon)

Eastern Front Theatre
PO Box 11
Dartmouth, NS B2Y 3Y2
mvingoe@istar.ca
B#902 466 2769

Anton Wagner

2306-201 Sherbourne St.
Toronto, ON M5A 3X2
awagner@yorku.ca
B#416 863 1209; H#416 863 1209 ;
Fax#416 863 9973
Herman Voaden

Robert Wallace

127 Albany Ave
Toronto, ON M5R3C5
bwallace@glendon.yorku.ca
B#416 487 6713; H#416 533 2110;
Fax#416 487 6850
Canadian Theatre and Drama,
Lesbian/Gay/Queer Theatre, Theatre and
social change, performance studies

Dr. Mary Jane Warner

Dept. of Dance
York University
Toronto, ON M3J 1P3
mjwarner@edu.yorku.ca
B#416 736 5137; H#416 658 3997;
Fax#416 736 5743
Canadian Dance, Dance Education,
Multimedia development

Jerry Wasserman

Department of English
University of British Columbia
Vancouver, BC V6T 1Z1
jerrywas@interchange.ubc.ca
B#604 822 4485; H#604 738 1255;
Fax#604 822 6906
Modern Canadian Drama; Canadian
Theatre History

Maureen White (hon)

6 St. Clare's Ave.
Harold's Cross
Dublin, ON M5V 1P9
IRELAND
ocal@indigo.ie

Michael J. Whitfield

3 - 236 William St.
Stratford, ON N5Y 4Y3

Herbert Whittaker (hon)

apt. #301 10 Lampert Avenue
Toronto, ON M4W 1S6

Robin Whittaker

U of A Postal Outlet
Edmonton, AB T6G 2S5
robinwhittaker99@hotmail.com

Ann Wilson

SLAPSIE
University of Guelph
Guelph, ON N1G 1X5
annwilso@uoguelph.ca
B#519 824 4120x3147; H#519 837 0683;
Fax#519 824 0560

Cynthia Zimmerman

English Dept. Glendon College
2275 Bayview Ave.
Toronto, ON M4N 3M6
czimmer@yorku.ca
B#416 487 6713; H#416 651 1885;
Fax#416 487 6850
Contemporary Canadian Drama

Don't Forget to
Renew Your
Membership Today!!!

Richard Plant Receives the Association's First Lifetime Achievement Award

This is the speech that Denis Salter gave at the Association's banquet during the conference in May at the University of Toronto. He was introduced by Paula Spurdakos.

Continued from page 1...

"I have described what you might call the professional face of Richard Plant. But, like any complex person, he has myriad sides to his nature. He has some enduring personal traits which you might not know about but which have done so much to define him and which have done so much to help others. He is, above all else, a man who has the gifts of wisdom and generosity—gifts which so many of us have received, often just at the right moment, even though we weren't asking for anything at the time.

"These gifts have taken many forms. Did you know, for example, that Richard's wife, Susan, likes to bake muffins which he gives to the students in his graduate seminar in Canadian theatre at the Drama Centre? Did you know that Richard, in his spare time—and, frankly, he doesn't have too much of that—is the indispensable, if unofficial, manager of the Blue Jays? Did you know that Richard is a first-class cyclist? So far, Lance Armstrong has nothing to fear from him, but if I were Lance Armstrong, I'd look in my mirror now and then during a marathon race, just to see if Richard happens to be gaining on him. Did you know that Richard is a top-notch cross-country skier? I have had the pleasure of skiing with him, with him kilometres in front, skating his way up a mountain, while I have been taking a more leisurely route, many kilometres behind, pretending that I am studying the bird life when in fact I am just gasping for wind? Did you know that Richard is a walking encyclopaedia of sporting history; he could probably tell you—but don't ask him now—how many goals Gordie Howe scored in, say, his tenth season of professional hockey? And did you know that Richard is the inventor of 'carpentry therapy'? This means that if you are fed up with the routine of academencia, Richard invites you to his beloved cottage for a weekend of rest and recreation—only you soon discover that recreation means that he gives you a saw, a hammer, a bundle of nails, and indeed whatever tools you need, as you help him with some chore that he has been meaning to do for awhile: like replacing the roof on the cottage?

"Now, in the classroom, Richard displays, if only unwittingly, some idiosyncrasies which I have observed first-hand when he has kindly invited me to give a lecture to his students and which I have heard about from his students, many of whom are with us tonight. Like those of us who grow prematurely bald, he has developed a kind of tic—whenever he is in a moment of profound thought, a brown study as Charles Dickens might have described it—he likes to scratch at his

head, as though looking for the last hair amidst what can no longer be simply described as a bald spot. Moreover, when faced with a play text of great complexity, while elaborating a particular theoretical approach to the text's meaning, he is apt furrow his brow, rub his left hand over it repeatedly, and then say, as if repeating a mantra, "layered; yes, layered; this text is very very layered; you see what I mean; it is very very layered; and it will take us a long time to sort out its meanings."

"Now, when the Association's Executive, in *its* wisdom, decided to grant this first-ever lifetime achievement award to Richard, the question arose: what shall we give him? George Belliveau very kindly went out and bought something that, you will see in a moment, Richard simply cannot do without. And then something else of equal importance magically appeared to go along with it. Now, I want you to look at this bag in which these gifts—how does one give gifts to someone who is himself so gifted?—are, well, wrapped. Paula and I went out and bought this [holds up a bag] *pink* bag and I am the one who is responsible for the, ahem, wrapping. Paula thought *pink* was better suited to presents for baby girls, but I convinced her that Richard would like *pink*, especially *pink* that tends to the hot side of the colour spectrum. Now, Richard, would you please come up and accept a modest, but heart-felt gift, on behalf on the Association for many years of dedicated love and labour in the cause of Canadian theatre studies?

Richard then came forward, began thanking everyone, and, characteristically, started to scratch his bald head and rub his furrowed brow. (Laughter all around.) After much difficulty, he managed to open the rather over-wrapped bag, and produced a pair of cycling gloves and a pair of cycling socks. The latter were decorated in maple leaves, to mark the importance of 'cancon' throughout Richard's career. He tried to give a more elaborate speech, but he had to stop, for those gathered continued to clap clap clap in his honour. After he left the podium, first Louise Forsyth and then Stephen Johnson went up on stage to deliver further encomia about Richard's life and career.

Denis Salter.

ACTR MEMBERSHIP/COTISATION DE L'ARTC

1 January to 31 December 2003 / du 1 janvier au 31 décembre 2003

NAME/NOM: _____

MAILING ADDRESS/ADRESSE POSTALE (please use institutional address where possible/Veuillez utiliser l'adresse institutionnelle si possible):

I would like to receive my Newsletter via/Je voudrais recevoir mon *Bulletin de liaison* via:

_____ Internet/L'internet

_____ Paper/Papier

Home Phone/Téléphone à la domicile: (____) _____

Business Phone/Téléphone au bureau: (____) _____

Fax/Télécopieur: (____) _____ Email/Courriel: _____

Membership Fees/Tarifs: ☐ Renewal/Renouvellement ☐ New membership/ Nouvelle adhésion

Please note that individual ACTR members (individuals) may now purchase extended memberships!

Attention s'il vous plaît, les membres individus de l'ARTC peuvent maintenant s'abonner pour plus qu'un an!

individual/individu.e \$75 ☐ 1 year / un an; \$200 ☐ 3 years / trois ans; \$300 ☐ 5 years / cinq ans

\$75 ☐ institution/institution

\$30 ☐ student/étudiant.e ☐ under-employed/sous employé.e ☐ retired/retraité.e

(NB: members outside Canada, please add \$15CAN to cover postage / membres hors du Canada veuillez ajouter 15 \$CAN afin de payer l'affranchissement S.V.P.)

Please make cheque payable to ACTR/ARTC and send to:

Prière d'émettre votre chèque à l'ordre de l'ACTR/ARTC et de l'envoyer à:

George Belliveau, Membership Coordinator ACTR/ARTC

Faculty of Education, UPEI

550 University Ave

Charlottetown, PEI C1A 4P3

gbelliveau@upei.ca

604 739 6732

Area of research interest or expertise/Domaine de recherche ou spécialité:

Name and address of colleagues who may be interested in becoming members of ACTR:

Nom et adresse de collègues qui s'intéressent à devenir membres de l'ARTC:

Humanities & Social Sciences
Association for Canadian Theatre Research
Association de la recherche théâtrale au Canada

NEWSLETTER
BULLETIN DE LIAISON

Vol. 27 No. 1

Spring / Printemps 2003

Table of Contents/Table des matières

2003 ACTR Conference / Colloque de l'ARTC 2003	4
Programme	5
Abstracts / Précis des exposés	9
Association News & Notices / Informations de l'Association	23
Bibliography Up-Date / Mise-à-jour de la bibliographie 2003	26

Bienvenue au colloque / Conference Welcome

Susan Knutson

The 27th Annual ACTR Conference will take place at Dalhousie University in Halifax, Nova Scotia, from Wednesday, May 28, to Saturday, May 31, 2003. Association President Anne Nothof and the ACTR Executive, along with this year's Program Committee (George Belliveau & Susan Knutson, chaired by Glen Nichols), are very happy to welcome theatre scholars and practitioners who will gather from near and far to share four days of stimulating and provocative exchange.

One innovation this year is the Theatre Practice/Praxis Caucus which has put together two workshops and a panel discussion. Tessa Mendel (with moderator Roxanne Dicke) will be offering "Popular theatre and its uses," a workshop for up to 15 participants who will create and share popular theatre works. Reid Spencer (with moderator Claire Borody) will present a session on "Plays in non-playing spaces" which will examine the practicalities of mounting a production in a non-production space. The panel "On Play-Making" will be offered by Tessa Mendel (Popular Theatre), Colleen Subasic (Playwriting) and Mary Baldrige (Playwriting), with moderator Deborah Tihanyi.

The Conference Program also features four panels presenting members' research on **Autobiography & Drama**, on **Women & Canadian Theatre**, on **Bibliography & online research tools**, and on **L'espace**. Too numerous to mention in detail are the exciting papers dealing with everything from **Commedia dell'arte to Interpretation in Canada's National Parks**. Themes to be explored include **Opera and Singing**, **Interdisciplinarity**, **Mental Health**, **Activism**, **Ethics**, **Social Engagement**, **National Identities**, **History**, and **Pedagogy**. Sessions will offer a focus on **women in theatre**, and on theatre in **British Columbia** and in **Québec**.

Playwrights Canada Press and **Talonbooks** will present Book Launchings, and the **Annual Banquet** (see Susan Knutson or George Belliveau to buy tickets) will delight members with its usual mix of conviviality, good food and honoured (surprise!) guest(s), along with a spectacular view of Halifax harbour and the seafood menu for which MacAskill's Restaurant is justly famed.

La 27^{me} conférence annuelle de l'ARTC sera tenue à l'Université Dalhousie de Halifax en Nouvelle-Écosse, de mercredi le 28 mai au samedi 31 mai, 2003. La présidente de l'Association, Anne Nothof et la direction de l'ARTC ainsi que le Comité de programmation de cette année (George Belliveau et Susan Knutson, présidé par Glen Nichols) sont très heureux d'accueillir les universitaires et les spécialistes d'ici et d'ailleurs qui viendront passer quatre jours d'échange stimulant et provocant.

Il y aura une nouveauté cette année, soit le *Theatre Practice-Praxis Caucus* qui a préparé deux ateliers et une table ronde. Tessa Mendel (en collaboration avec l'animatrice Roxanne Dicke) présentera « **Popular theatre and its uses** », un atelier pouvant accueillir jusqu'à une quinzaine de participants qui devront créer une œuvre de théâtre populaire et la présenter. Reid Spencer (en collaboration avec l'animatrice Claire Borody) offrira un cours, « **Plays in non-playing spaces** », portant sur les détails pratiques à connaître lorsque l'on monte une pièce dans un endroit non habituel. La discussion « **On Play-Making** » sera menée par Tessa Mendel (théâtre populaire), Colleen Subasic (écriture dramatique) et Mary Baldrige (écriture dramatique) en collaboration avec l'animatrice Deborah Tihanyi.

Au programme de la conférence figurent également quatre discussions qui présenteront la recherche des membres ayant pour thème l'**autobiographie au théâtre**, les **femmes et le théâtre canadien**, la **bibliographie**, et l'**espace**. Des communications portant sur toute une gamme de sujets passionnants allant de la **Commedia dell'arte** à l'**interprétation dans les parcs nationaux canadiens**. Les thèmes qui seront abordés sont l'**opéra et le chant**, les **approches interdisciplinaires**, la **santé mentale**, l'**éthique**, l'**engagement social**, les **identités nationales**, l'**histoire**, et la **pédagogie**.

Playwrights Canada Press et **Talonbooks** procéderont à des lancements de livres et le **Banquet annuel**, agrémenté d'un mariage de convivialité, de mets exquis et (surprise!) d'invités honorables, saura mettre les membres dans l'enchantement. Le tout sera assaisonné de la vue panoramique du port de Halifax ainsi que du menu de fruits de mer qui font la renommée du restaurant MacAskill's.

The Newsletter / Le Bulletin de liaison

The Association for Canadian Theatre Research is a non-profit organization founded in 1976 to support and encourage research in theatre and performance studies in Canada, with a special interest in Canadian work. The *Newsletter* is published twice a year and distributed to individual and institutional members of the Association.

In its print and electronic formats the *Newsletter* is the best way to let Association members know about conferences, calls for papers, new resources and news about members.

The opinions expressed by individual articles in this newsletter belong to their authors and do not necessarily represent those of the editor or the Association.

Fondée en 1976, l'Association de la recherche théâtrale au Canada est une organisation à but non lucratif d'appuyer et d'encourager la recherche dans les études du théâtre et de la performance au Canada avec un intérêt particulier aux oeuvres canadiennes. Le *Bulletin*, publié deux fois par année, est distribué aux membres de l'Association, soit les institutions ainsi que les individus. Le *Bulletin*, en format papier et en version électronique, permet à l'Association de communiquer à tous ses membres des informations au sujet des conférences, des appels de communication, des nouvelles ressources et des informations au sujet de ses membres. Les opinions exprimées dans ce *Bulletin* à l'intérieur d'articles écrits par nos membres ne sont pas nécessairement représentatives de celles de l'éditeur ou de l'Association.

Submission deadlines:

1 March for the Spring issue
15 September for the Fall issue.

Format:

Please submit material to the *Newsletter* either on computer disk or as email attachments in WordPerfect or Word for PCs.

Language Policy: The *Newsletter* will publish submissions in the language(s) submitted. All items requiring translation must be received at least two weeks prior to the above deadlines (i.e. Feb 15 and Sept 1).

Please address correspondence and submissions to:

Dates limites pour la remise d'articles:

1 mars pour le numéro du printemps
15 septembre pour le numéro de l'automne

Format:

On vous demande de remettre tout matériel au *Bulletin de liaison* soit sur disquette d'ordinateur ou en annexe de courriel (WordPerfect ou Word pour PC).

Politique sur la langue: Les articles seront publiés dans la langue dans laquelle ils ont été écrits. L'éditeur doit recevoir tous les textes à être traduits au moins deux semaines avant les dates limites indiquées au-dessus (c-à-d. le 15 fév et le 1er sept). Veuillez envoyer S.V.P. toute correspondance à l'adresse suivante:

Glen Nichols, Editor/éditeur

ACTR Newsletter / Bulletin de liaison de l'ARTC

Département d'anglais

Université de Moncton

Moncton, NB

E1A 3E9

email/courriel: nicholsg@umoncton.ca

phone/tél: (506) 858-4244

fax/télécopieur: (506) 858-4166

ACTR on the Internet: ARTC dans l'Internet:

Be sure to visit the ACTR website at
<http://www.umoncton.ca/facarts/anglais/actr/artc.htm>
where you'll find links to many other useful sites.

Veuillez visiter le site Internet de l'ARTC à
<http://www.umoncton.ca/facarts/anglais/actr/artc.htm>
où vous trouverez des liens aux autres sites intéressants.

Electronic Discussion Lists:

For information and discussion about Canadian theatre throughout the year, you might wish to subscribe to the English and French language electronic discussion lists: CANDRAMA and QUEATRE.

To subscribe to CANDRAMA, send the message, "subscribe candrama yourfirstname yourlastname" to the list server at <listserv@unb.ca>.

Forums de discussion électroniques

Si vous souhaitez discuter ou recevoir des informations au sujet du théâtre au Canada pendant toute l'année, abonnez-vous aux forums électroniques CANDRAMA (anglais) et QUEATRE (français):

Pour s'abonner à la liste QUEATRE, envoyer le message: "subscribe queatre Prenom Nom" à l'adresse <listproc@uqam.ca>.

Acknowledgements/Remerciements: The editor wishes to acknowledge the invaluable help and cooperation of the / L'éditeur souhaite souligner la participation inestimable du Département d'anglais, Université de Moncton, Rachel Chenard. Publication of this *Newsletter* is supported in part by funds supplied by the Social Sciences and Humanities Research Council of Canada. / La publication de ce *Bulletin de liaison* est possible grâce en partie à l'aide financière de la part du Conseil de recherches en sciences humaines au Canada.

Executive Officers/Membres du bureau exécutif 2002/2003

Anne Nothof (President/Présidente)
<annen@athabascau.ca>

Quebec/Le Québec
Gregory Reid <greid@courrier.usherb.ca>

Moir Day (Vice-Pres./Vice-Prés.)
<moiraday@duke.usask.ca>

British Columbia/La Colombie-Britannique
Jerry Wasserman <jerrywas@interchange.ubc.ca>

Atlantic Region/Les provinces atlantiques
George Belliveau <gbelliveau@Upei.CA>
Susan Knutson <knutson@klis.com>

Prairie Region/Les provinces de l'Ouest
Brian Parkinson <parkinson@uleth.ca>
Shelley Scott <s.scott@uleth.ca> (secretary/secrétaire)

Ontario/L'Ontario
Cynthia Zimmerman <czimmer@yorku.ca>
Bruce Barton <bruce.barton@utoronto.ca>

Rep.-at-large/Membre sans désignation régionale
Marlene Moser <marlene.moser@utoronto.ca>

Rep. francophone:
Patrick Leroux <pleroux@vif.com>

George Belliveau (Membership
Coord./Coordinateur d'adhésions)
<gbelliveau@Upei.CA>

Brian Parkinson
(Treasurer/Trésorier)
<parkinson@uleth.ca>

Cynthia Zimmerman (Returning
Officer/ Responsable. du bureau de
vote) <czimmer@yorku.ca>

Committee Chairs and Reps/Président.e.s des comités et Représentant.e.s 2002-2003

Heather McCallum Scholarship: Paula Sperdakos
Professional Concerns:
Robert Lawrence Prize: Anne Nothof
Scholarly Awards: Bruce Barton
Women's Caucus: Rosalind Kerr
HSSFC Rep.: Margaret Coderre-Williams
Promotions: Shelley Scott & Edward Little
Praxis/Practice Caucus: Deborah Tihanyi
Francophone et Francophile Caucus: Patrick Leroux
Rep. to the Management Board of TRIC: Ed Mullaly
Rep. to SQET: Gregory Reid

Bourse HeatherMcCallum: Paula Sperdakos
Affaires professionnelles:
Prix Robert Lawrence: Anne Nothof
Prix d'excellence: Bruce Barton
Com. des femmes: Rosalind Kerr
Rep. à la FCSHS: Margaret Coderre-Williams
Publicité: Shelley Scott et Edward Little
Caucus Praxis: Deborah Tihanyi
Caucus Francophone et Francophile: Patrick Leroux
Rep. au Com. directeur de RTC: Ed Mullaly
Rep. à la SQET: Gregory Reid

Membership Information

Have you moved or changed departmental affiliation?
Please remember to keep us informed so that you will
continue to receive the ACTR *Newsletter* and *Theatre
Research in Canada*. Change of address information should
be sent to our Membership Coordinator, George Belliveau as
soon as possible.

Renseignements importants

Avez-vous déménagé ou changé de département? Veuillez
S.V.P. nous informer de ces changements afin d'assurer la
continuité de votre abonnement au *Bulletin* et à la revue
Recherches théâtrales au Canada! Envoyez les mises-à-
jour aussitôt que possible au coordinateur d'adhésions,
George Belliveau.

Don't Forget to
Renew Your
Membership Today!!!

2003 ACTR Conference / Colloque de l'ARTC 2003

All information on the conference, including registration forms, is available on the Federation home page:

www.fedcan.ca

You can also phone the Federation to get your copy of the Congress Guide containing information on **registration, accomodations and activities** :

Tout les renseignements, y compris le formulaire d'inscription, sont disponible sur le site Web de la Fédération:

www.fedcan.ca

Vous pouvez téléphonez la Fédération afin d'obtenir des renseignements plus amples sur **l'inscription, les accomodations et les activités du congrès**:

Phone/Téléphone: (613) 238-6112; Fax/télécopieur: (613) 236-4853

Funding from SSHRC

ACTR receives limited funding from SSHRC to support travel costs of conference presenters. After the conference you can submit receipts and a travel-reimbursement form (available at the conference) to the ACTR treasurer. Depending on the number of people requesting funding and the amount of the SSHRC grant, presenters may receive up to 50% of their direct travel expenses (based on the lowest economy fares). Preference is given to graduate students, and presenters are encouraged to seek funding from their home institutions and other sources.

Financement du CRSH

Le CRSH accorde un certain financement à L'ARTC afin de défrayer les frais de déplacement des conférenciers et des conférencières. Après la conférence, vous pouvez soumettre vos reçus et vos formulaires de remboursement de frais de déplacement (disponibles à la conférence) au trésorier de l'ARTC. Selon le nombre de personnes qui demande un financement et la somme d'argent accordée par le CRSH, il serait possible de rembourser jusqu'à 50% des frais de déplacement directs des conférenciers et conférencières (en s'inspirant des tarifs de classe économique les plus bas). La préférence sera accordée aux étudiants et étudiantes des 2^{me} et de 3^{me} cycles. De plus, les conférenciers et conférencières sont encouragés à faire des demandes de financement auprès d'autres organismes.

ACTR BANQUET

On Friday, May 30th...

At MacAskill's Restaurant -on the Dartmouth waterfront looking towards downtown Halifax -gorgeous view of sunset over the Halifax harbour...

Begins at 6:30 pm - allow yourself enough time to take the ferry ride over from Historic Properties in Halifax to Alderney Landing in Dartmouth...

Price: \$40 (\$27.50 for students) includes, appetizer, entree (3 choices - seafood, chicken or steaks), dessert, coffee or tea, taxes and gratuities....

Limited to 50 people so purchase tickets early.

You can purchase you ticket from George Belliveau or Susan Knutson until the 2nd day of the conference.

LE BANQUET DE L'ARTC

Le banquet aura lieu le vendredi 30 mai au MacAskill's Restaurant situé au bord des quais de Dartmouth. La vue du port est magnifique, avec le couche de soleil au-dessus de la ville de Halifax.

On se réunient vers 6h30... après un beau trajet sur la navette qui vous prendra des "Historical Properties" à Halifax jusqu'au Alderney Landing à Dartmouth.

Le prix de 40\$ (27,50\$ pour les étudiant.e.s) inclue l'entrée, le plat principal (choix des fruits de mer, du poulet ou du bifteck), le dessert, le café ou le thé, les taxes et le pourboire.

Il n'y a que 50 places... réservé votre billets sans délai.

Vous pouvez achetez votre billets à George Belliveau ou Susan Knutson jusqu'au deuxième jour du colloque.

The new
Playwrights Canada Press
catalogue is available on request
at

publisher@playwrightscanada.com

PROGRAMME

2003 ACTR Conference / Colloque de l'ARTC 2003

May 28-31, Dalhousie University, Halifax, N.S., du 28 au 31 mai

WEDNESDAY 28 MAY - LE MERCREDI 28 MAI

Time/ L'heure	Howe Hall: Study Hall	Howe Hall: Smith Lounge
830-900	coffee/café	
900-920	Opening remarks/ Discours d'accueil: Anne Nothof	
920-1030	Plenary Speaker/ Discours plénier: TBA/à déterminer	
1030-1045	coffee/café	
	Autobiography & Drama / L'autiographie au théâtre Panel presentation/Séance de communications : Patrick Leroux (chair/prés.)	Practice Workshop #1 / Atelier de pratique #1 Claire Borody (Moderator/Prés.)
1045-1215	Sherrill Grace, Louise Forsythe, Cynthia Zimmerman	Reid Spencer: Traditional Theatre in Non-Traditional Spaces
1215-1330	lunch/dîner (the cafeteria is in the same building/la cafeteria est tout près de ces locaux)	Women's Speaker & Caucus Discours présenté par le Comité des femmes (Location TBA / Local à déterminer)
	Playmaking / Faire du théâtre Brian Parkinson (Chair/Prés.)	History & Theatre /L'histoire et le théâtre Glen Nichols (Chair/Prés.)
1330-1400	Falck, Joanna, "So You're Writing a Play!": An Examination of the "How-To" Playwrighting Manual	Zimmer, Jacob, In and out of tradition and history
1400-1430	Heatley, Stephen + Ann Penistan, Looking at "What Is": Examining the Relationship between Actor and Director	Coates, Donna, Teaching History through Thomson, Massicotte & French
1430-1500	Barton, Bruce, Travels with <i>The Prague Visitor</i> : The Dramaturg in Physical Theatre	Gardiner, Jessica, "The Swamp of Death" : Representing Reginald Birchall, the performance of a trial and a trail of performance
1500-1530	Smith, Brian, Reassessing the Mask	Stedman, Sam, DNA's Paula & Karla: Politicized Naturalism
1530-1545	coffee/café	
	Women & Canadian Theatre/ Les femmes au théâtre canadien Susan Bennett (Chair/Prés.)	Opera & Singing/L'opéra et la chante Moir Day (Chair/Prés.)
1545-1615	Rebecca Burton, Rosalind Kerr , Paula Sperdakos (1545-1715)	Scheer, Alan, Charlotte Salomon's Life? or Theater?- Adapting Autobiography and Visual Art for a New Canadian Opera
1615-1645		Unterman, Benjamin, Brundibar: Resistance by Opera
1645-1715		Hanson, Richard, Ma Me Mi Mo Mu, My Singing Class (demo)
1715-?		Presidents' Reception / Réception des présidents (Location TBA / Local à déterminer)
1800-???		Praxis/Practice caucus Dinner / Souper du Comité de la pratique (Location TBA / Local à déterminer)

THURSDAY 29 MAY / LE JEUDI 29 MAI

Time/L'heure	Howe Hall: Study Hall	Howe Hall: Smith Lounge
830-900	coffee/café	
	Canadian Women in the Theatre/Les rôles des femmes dans le théâtre canadien Jerry Wasserman (Chair/Prés.)	National Identities 1/Identités nationales 1 Anne Nothof (Chair/Prés.)
900-930	Burton, Rebecca, 'Fembos' in Lotus Land: Toward a History of Feminist Theatre Activity in British Columbia, 1973 to the Present	Maufort, Marc, Negotiating "Otherness": Conflict and Cooperation in Contemporary Asian Canadian Dramaturgies
930-1000	Bird, Kym, 'Just like clear, fresh water from the pump': Class, Christianity, and Comedy in the Life and Playwriting of Clara Rothwell Anderson	Pearce, Wes, English-Canada Representation at the Prague Quadrennial during the 'good years': Politics, Art and tears before bedtime
1000-1030	Sperdakos, Paula, From Winnipeg to Broadway: The Career of Judith Evelyn	Bickis, Heidi, Constructing National Identity: The Demise of Theatre in English Canada
1030-1045	coffee/café	
	Women: Dramatic Representations / Représentations théâtrales des femmes Cynthia Zimmerman (Chair/Prés.)	National Identities 2/Identités nationales 2 Bruce Barton (Chair/Prés.)
1045-1115	Barker, Roberta, The Circle Game: Women, Performative 'Revolution' and the Just Society in Tom Stoppard's <i>The Coast of Utopia</i>	Harrower, Natalie, Globalizing Identity: Irish theatre in a postnational economy
1115-1145	Bell, Lindsay, From Trial to Trial: Representations of (In)Justice in Franz Kafka's <i>The Trial</i> and Sally Clark's <i>The Trial of Judith K</i>	Harris, Kristin, From the Kitchen to the Stage: the Recontextualization of Set Dancing in St. John's, Newfoundland
1145-1215	Scott, Shelley, Desdemona, Juliet, and Constance Meet the Third Wave	
1215-1330	Nelson Book Display & reception	TRIC Editorial Board Caucus Francophone & Francophile
	Bibliography and Online Research Tools/ La Bibliographie et les outils de recherche sur Internet : Gregory J. Reid (Chair/Prés.),	Renaissance/La renaissance Susan Knutson (Chair/Prés.)
1330-1400	Don Rubin, Denis Salter, Anne Nothof, Marsha Anne Tate, & Patrick O'Neill (1330-1530)	Gantar, Jure, Reception of Molière's Comedies and Ethics of Laughter
1400-1430		Hamill, Kyna, Interpreting violence: Jacques Callot and the early SeventeenthCentury <i>Commedia dell'arte</i>
1430-1500		Kerr, Rosalind, The Maid Servant as "The Hole in the Social Cell": Representations of the maid Francisquina in the <i>Recueil Fossard</i>
1500-1530		MacIennan, Ian Burns, "Puzel hath bravely played her part": National Sensibilities in English and Canadian Adaptations of Shakespeare's <i>HENRY VI</i> in 2002
1530-1545	coffee/café	
	Interdisciplinary Approaches/Approches interdisciplinaires: George Belliveau (Chair/Prés.)	Mental Health & Theatre/La Santé mentale et le théâtre: Shelley Scott (Chair/Prés.)
1545-1615	Levin, Laura, Disappearance Acts: Janieta Eyre's <i>Lady Lazarus</i> Series	Alvarez, Natalie, 'Playing Sick': the Case of Munchausen's Syndrome and the Performance of Illness
1615-1645	Chagné, Francine, À la frontière du théâtre et des arts visuels : la performance comme pratique indisciplinée	Houston, Andrew, The Weyburn Project: Exploring What's Left of a Paradigm for Psychiatric Care, One Story at a Time

1645-1715	Lynde, Denyse , Teaching in Three Media: Theatre, Television, Film	Irwin, Kathleen , The Weyburn Project: Excavation of Silence and the Discourse of Madness
1730-????		Practice Workshop #2/Atelier de pratique #2: Roxanne Dicke (Moderator/Prés.) Tessa Mendel: Popular Theatre Practices

FRIDAY 30 MAY / LE VENDREDI 30 MAI

Time/L'heure	Howe Hall: Study Hall	Howe Hall: Smith Lounge
830-900	coffee/café	
	Teaching & Theatre 1/La Pédagogie et le théâtre 1 Marlene Moser (Chair/Prés.)	Social Engagement & Theatre 1/L'engagement social et le théâtre : Susan Knutson (Chair/Prés.)
900-930	Zatzman, Balerie & Gallagher, Kathleen , Conflict and Cooperation: Theatre Pedagogy with Youth (2 papers)	Séguin, Angèle , Le théâtre comme outil de développement
930-1000		Rudakoff, Judith , The Ashley Plays: Justice, Wealth and Creativity in Cape Town, South Africa
1000-1030	Renders, Kim , Creation and Education using the Collective Experience in Theatre	Johnston, Kirsty , Networks not Nations: Vancouver's kickstArt! Celebration of Disability Arts and Culture and Toronto's Madness and Arts 2003 World Festival
1030-1100	Belliveau, George , Pouring in or Drawing out: Collective Drama Project on Bullying in Schools	Fancy, David , In defence of bad acting: a prolegomena for an aesthetics of the amateur actor
1100-1115	coffee/café	
	Le Québec 1 / Quebec 1 :Chair/Prés. TBA	Le Québec 2 / Quebec 2 :Greg Reid (Chair/Prés.)
1115-1145	Plourde, Élisabeth , L'écriture scénique comme stratégie d'activation : le cas du spectacle <i>L'Odyssee</i> de Dominic Champagne	Ferreira de Lima, Geraldo , Teatro Brasileiro de Comédias and Centaur Theatre: similarities and dissimilarities
1145-1215	Comtois, Mélissa , L'«installation scénique» comme moteur de création, le cas des Productions Recto-Verso	Hurley, Erin, Céline/Celine : Languages of Québécois and Americanité
1215-1300		TalonBooks Launch & reception Lancement de livres TalonBooks et réception
1300-1430	AGM / l'AGA	
	Teaching & Theatre 2 / La pédagogie et le théâtre 2 George Belliveau (Chair/Prés.)	Social Engagement & Theatre 2/L'engagement social et le théâtre 2 :Bruce Barton (Chair/Prés.)
1430-1500	Poulsen, John & Kinsley, Jenny , Interpretation: A sense of place, park, and theatre	Balan, Jars , Theatre as Class Struggle: Myroslaw Irchan's Ukrainian Canadian plays
1500-1530	Moser, Marlene , A Case for Praxis: Teaching Gender and Performance	Hanlon, John , Elmer Rice's Social Theatre
1530-1600	Sparkes, Richard , A Teacher Prepares: Adapting the Methods of Performance in Education	Filewod, Alan + Kim Nelson , Dismembering the Workers Theatre Movement
1600-1630	Culham, Cam , Lina de guevara and her theatre work with immigrants	
EVE./ la soirée		BANQUET (MacAskills Restaurant, Dartmouth)

SATURDAY 31 MAY / LE SAMEDI 31 MAI

Time/L'heure	Howe Hall: Study Hall	Howe Hall: Smith Lounge
830-900	coffee/café	
	British Columbia / La Colombie Britannique: Anne Nothof (Chair/Prés.)	Ethics & Theatre/L'éthique et le théâtre Glen Nichols (Chair/Prés.)
900-930	Grignard, Christopher , 'Super, <i>Unnatural</i> British Columbia!' Dramatizing the Dead First Nations Female Body as Metonym for BC Regionalism: Marie Clements's <i>The Unnatural and Accidental Women</i>	Walker, Craig , Justice Denied
930-1000	Gilbert, Reid , Marie Clements: Stabilized Slippage	Drennan, Barbara , Towards an Ethics of Theatre and Drama Practice
1000-1030	Wasserman, Jerry , Portrait of a Little Theatre: The UBC Players' Club, 1916-25	Couture, Elisabeth , La collaboration entre artistes dans les pratiques alternatives de théâtre Ou comment canaliser la créativité individuelle dans tout projet d'équipe
1030-1045	coffee/café	
	L'espace / Space Patrick Leroux (Prés./Chair)	
1045-1245	Andre Courchesne (Canada Council), Roger Gaudet (Heritage Canada), Lucie Hotte (Ottawa) Janusz Prychodzen (UQAM)	
1245-1400		Réception et Lancement des livres Playwrights Canada Book Launchings & reception (Location TBA/Local à déterminer)
	Making Plays: Conception, Creativity and Community/ Faire du théâtre: L'inspiration, la créativité et le communauté Deborah Tihanyi (Chair/Prés.)	
1400-1530	Tessa Mendel (Popular Theatre) Colleen Subasic (Playwrighting) Mary Baldrige (Playwrighting)	
1530-1700		Old/New Exec. / Réunion de la direction sortante et nouvellement élue

NEW PUBLICATION:

**TRANSGRESSIVE ITINERARIES. POSTCOLONIAL
HYBRIDIZATIONS OF DRAMATIC REALISM**

by MARC MAUFORT (Brussels: P.I.E.-Peter Lang, 2003: ISBN: 90-5201-178-8/US-ISBN: 0-8204-6601-8; 29.90 EUROS; US \$ 29.95)

From the vantage point of various samplings along the Trans-Pacific axis linking English Canada, Australia and New Zealand, this monograph seeks to document the significance of emerging postcolonial theater. The present study offers detailed analyses of the modes of hybridization through which Judith Thompson, Louis Nowra, Tomson Highway, Jack Davis, Hone Kouka, and other prominent writers have articulated subtle forms of psychic, grotesque, and mythic magic realism. Their legacy will undoubtedly affect the postcolonial dramaturgies of the twenty-first century.

Conference Abstracts / Précis des exposés

Special Topics Panels/Séances spéciales:

Autobiography & drama

Sherrill Grace (UBC) on the blurring of performer and "life-story-teller" in Sharon Pollock, Linda Griffiths and Lorena Gale; **Louise Forsythe** (Saskatchewan) on feminist perspective on Autobiographical Drama and its theoretical implications; **Patrick Leroux** (Sorbonne nouvelle) on Michel Tremblay's "auto-fiction" as the Cornerstone to Understanding the Memory Play; **Cynthia Zimmerman** (York) "The Artist's Crucible: Joy Coghill's Song of this Place" No moderator, but Patrick will conclude with opening questions.

The primary objective of this panel is to explore the methodological implications of the study of the "impossible" theatrical genre, that of Autobiographical Drama. Is the study of such drama (and theatrical practice, in the case of non-text based theatre) well served by current methodological practices? How do we deal with hybrid forms? What really constitutes autobiographical drama? Through play analysis, we hope to arrive at a certain number of common conclusions.

05/28, 1045-1215

Bibliographies and Online Research Tools

Gregory J. Reid (Sherbrooke) Chair, moderator and panellist, **Don Rubin** (York), **Denis Salter** (McGill), **Anne Nothof** (Athabasca), **Marsha Anne Tate** (Penn State), and **Patrick O'Neill** (MSVU)

This panel has been devised to promote a moderated discussion of issues related to the construction, promulgation and use of Bibliographies and Online Research Tools. Panellists will be discussing questions designed to draw upon their expertise and experiences related to the preparation of particular projects. As well both panel and audience members will be invited to question and comment upon the objectives and the intellectual "stakes" (the risks and gains related to research, pedagogy, canon formation, the university, etc) which these projects might engender. 05/29, 1330-1530

TABLE RONDE / PANEL: FRANCOPHONE / PHILE: L'espace

Moderator: **Patrick Leroux** (Sorbonne nouvelle). **André Courchesne** (Canada Council) and **Roger Gaudet** (Heritage Canada) "Évolution de la gestion des arts dans le théâtre canadien depuis 1945--l'incidence sociale et spatiale," **Lucie Hotte** (Ottawa) "L'espace dramaturgique de Michel Ouellette" (not official title), **Janusz Prychodzen** (UQAM) "Les rites de passage et la notion de 'traversée': Le voyage du couronnement de Michel-Marc Bouchard et Le passage de l'Indianna de Normand Chaurette".

La notion d'espace dans les dramaturgies et pratiques théâtrales québécoises et francophones au Canada. The notion of space, a physically palpable, yet also politically-charged notion, will be studied in theatre management practice, as well as its impact on contemporary francophone drama. This drama has been marked by frequent allusions to fluctuating and (re)defining spaces beyond that of the characters' interaction, such as dramaturgical space as iconographic passage, socio-demographic space perceived as shrinking in relation to the quality of the language or referential space as velasquezian mirror. 05/31, 1045-1245

Making Plays: Conception, Creativity and Community Moderator: Deborah Tihanyi

Mary Baldridge is a playwright and founding member of the Playwrights Union of Canada, and has taught playwriting in Canada and the U.S. She currently teaches at The Workshop at the Neighborhood Playhouse, which is an arm of the prestigious Neighborhood Playhouse School of the Theatre, a professional acting school.

Tessa Mendel is a theatre director, popular theatre facilitator and educator who has worked throughout much of Canada and internationally (Ethiopia, Jamaica). Tessa has taught at Dalhousie, Acadia, Memorial and Mount Saint Vincent Universities. She is the founding director of a company that worked with youth to explore issues using theatre in Toronto's public housing communities, as well as the founding director of the Women's Theatre and Creativity Centre of Nova Scotia.

Colleen Subasic is a playwright and Sessional Instructor at St. Mary's University & Employee of Office of Instructional Development & Technology, Dalhousie University. 05/31, 1400-1530

Women & Canadian Theatre: Histories, Practices, Directions Susan Bennett (U of Calgary); Rebecca Burton (U of Toronto); Rosalind Kerr (U of Alberta); Paula Sperdakos (U of Toronto)

Goals: The roundtable will have four short presentations of 5-10 minutes each on particular contexts for researching women in all aspects of Canadian theatre and the strategies, problems, motivations of doing this work. The overall goal for the roundtable is to provoke broad discussion and exchange on research--whether theory, criticism, history, or creative practice--concerned with women in Canadian theatre. The format is designed to encourage responses between the participants themselves and to allow for a longer than usual discussion period with members of our audience. The roundtable is as much designed to identify new research topics and collaborations among members of ACTR as to describe work already underway.

Bennett--a discussion of the critical materials published on Canadian women playwrights writing in the 19th century through to those writing in the present. What approaches have been used in discussing women's dramatic writing in Canada or what assumptions have been involved? How have women featured in histories of Canadian theatre and what would a history of women in Canadian theatre look like?

Burton--I will contribute an overview of the central historiographic problems encountered in trying to compile a history of contemporary feminist theatre in Canada--categorizing, structuring, terminology, source materials, etc. **Kerr**--"Have we come a long way, baby?"--a discussion of the challenges in reviving historical work by women for contemporary audiences by looking at Vancouver performance artist Lisa Lowe's 2001 show which brought pamphleteer Mildred A. Horn, sex hygienist, 1946, back to the stage to show contemporary audiences how Canadian housewives learned to be fascinating women and vigilant hygienists.

Sperdakos--My research "project" seems to have evolved into a series of dis/[re]coveries of the career stories of women in the Canadian theatre. I find these stories fascinating, but I wonder: does anyone else? and if so, why? is the project worthwhile? to what end? 05/28, 1545-1715

Workshops/Ateliers:

Workshop 1: Wednesday May 28, 10:45 am – 12:15 pm

Reid Spencer: Traditional Theatre in Non-Traditional Spaces
Moderator: Claire Borody

As theatre educators and practitioners we recognize that our students will not always have the benefit of working in a fully fitted theatre. As community outreach from a university theatre programme becomes a greater reality we will also find ourselves moving out of traditional theatres to spaces little suited to theatrical activity, often without the tools at hand to transform the space to our needs. This workshop will examine rigging the non-traditional space through two practical examples. The first example will be a demonstration model, the second a design project by the workshop participants utilizing the tools examined through the demonstration. The object of the workshop will be the development of an attitude that sees opportunity in challenge, space in non-space, and a healthy disregard for the word "Impossible".

Maximum Number of Participants: 15
Observers: Yes

Reid Spencer holds a Doctor of Musical Arts degree in Opera Performance from the University of British Columbia. A singer, actor and director, he is currently the Education Coordinator for Theatre & Company, a professional theatre ensemble in Kitchener, Ontario and is also a faculty member of the Music Theatre Division at Sheridan College.

Workshop 2: Thursday May 29, 5:30 – 7:00 pm

Tessa Mendel: Popular Theatre Practices
Moderator: Roxanne Dicke

This workshop will introduce participants to the basic foundations, and some recent developments, in popular theatre practices, as adapted from techniques developed by Brazilian director Augusto Boal. Image-making, or physical sculpturing, will be used as the basis of an exploration of a number of different popular theatre forms, including *Rainbow of Desire*, which explores situations in which a character experiences conflicting emotions, and *Cops in the Head*, which explores situations in which a person does the opposite of what they really desire.

Maximum Number of Participants: 16
Observers: None

Tessa Mendel is a theatre director, popular theatre facilitator and educator who has worked throughout much of Canada and internationally (Ethiopia, Jamaica). Tessa has taught at Dalhousie, Acadia, Memorial and Mount Saint Vincent Universities. She is the founding director of a company that worked with youth to explore issues using theatre in Toronto's public housing communities, as well as the founding director of the Women's Theatre and Creativity Centre of Nova Scotia.

Registration Procedure for Workshops:

As space is limited for participants in the workshops, pre-registration is required. To register, e-mail Roxanne Dicke at roxanne.dicke@keyano.ca. Please specify the workshop(s) you are interested in attending, and whether you wish to participate or observe. Participants will be selected on a first-come, first-served basis. NOTE: There is no additional fee for the workshops, but you must be registered at the conference in order to participate. For details on registration, please see the Congress and ACTR web sites.

Abstracts / Résumés

Natalie Alvarez, U of Toronto

'Playing Sick': the Case of Munchausen's Syndrome and the Performance of Illness

In September of 2002, a convergence of articles appeared in the popular media reporting appearances of a rare condition challenging physicians to step radically outside the boundaries of conventional diagnostics - Munchausen's syndrome. Named for Baron von Munchausen, an 18th century German soldier legendary for his tall tales, this "disorder" describes patients who fake, or "perform" the exact symptoms of a dramatic illness to gain attention. Among the multitude of case studies investigating the syndrome, are articles dispensing advice to doctors on "how to spot a faker," or how to know when a patient is "playing" sick; in other words, how to recuperate analytical power when the doctor's art of diagnosis has been subverted by the art of "performing illness." This paper examines the implications of performance in the medical arena, and the way in which doctors unwittingly become audience to these performers, suspending their disbelief until the patient decides to draw the curtain. The performative nature of this phenomenon comes into relief when contrasted with the doctor's reception of an explicitly

acknowledged performance, in the form of actors hired by faculties of medicine to play the patient and test interns' diagnostic abilities. These "hired" patients, juxtaposed with the Munchausen "method" performers, challenge not only the interpretive tools of physicians to discern "performance" from "true" illness, but the very foundations of such distinctions.
 05/29, 1545-1615

Jars Balan, U of Alberta

Theatre as Class Struggle: Myroslaw Irchan's Ukrainian Canadian plays

Myroslaw Irchan (1897-1937), the pen-name used by the left-wing author and dramatist, Andrii Babiuk, was the most famous Ukrainian-language playwright in Canada in the 1920s. After moving to Winnipeg from Soviet Ukraine in 1923 on the invitation of the Ukrainian Labor-Farm Temple Association (ULFTA), Irchan played a key role in the cultural and political life of the organization, which was then at the peak of its influence. During his time in Canada he authored ten original plays, a manual of stagecraft, two volumes of memoirs, a novel about immigrant life, and a collection of short stories (as well as several poems and

numerous journalistic pieces!) in an intense burst of creativity spanning just six years. He also translated and produced adaptations of four additional plays that became part of the repertoire of the Ukrainian immigrant stage. Returning to Soviet Ukraine in 1929 (despite ominous signs of the Stalinist Terror that was about to descend with full force upon Ukrainian society), Irchan was subsequently denounced as an "enemy of the people" and arrested in a major purge of Ukrainian Communist intellectuals in 1933. Sent to a hard labour camp in Siberia, he was summarily executed in 1937, only to be posthumously rehabilitated during the Khrushchev thaw of the 1950s. My paper will discuss the class politics of the agit-prop plays that Myroslaw Irchan wrote or had mounted by amateur and semi-professional theatrical groups that were then active in Ukrainian communities across Canada. 05/30, 1430-1500

Roberta Barker, Dalhousie U

The Circle Game: Women, 'Revolution' and the Just Society in Tom Stoppard's *The Coast of Utopia*

My paper explores the ways in which constructions of femininity complicate the representation of justice in Tom Stoppard's 2002 trilogy, *The Coast of Utopia*. From its title onward, the trilogy explores the concepts of freedom, identity and nationhood espoused by members of the nineteenth-century Russian *intelligentsia*. At the end of the final play, Alexander Herzen declares that a truly just society is one that values the possibility of personal and political transformation. However, *Utopia* contradicts its own affirmation of Herzen's dictums by locking its female characters within roles that recall Judith Butler's definition of gender performativity as "a regularized and constrained repetition of norms" (95). Like Stoppard's *Arcadia* (1993) and *Indian Ink* (1995), *The Coast of Utopia* affirms women's right to change, but also subjects women who attempt intellectual and emotional "travel" to frustration or death. While the trilogy's male heroes move painfully forward in their quests for political and personal development, its women conspicuously fail to do likewise. Trevor Nunn's National Theatre production of the trilogy sometimes challenged the justice of this binary division between male and female, especially through the parallels it built between Eve Best's performance as Natalie Herzen and Will Keen's as Vissarion Belinsky. Nevertheless, my paper argues that Nunn's use of the Olivier Theatre's revolve stage worked with Stoppard's playtext to trap women in "revolutions" that were anything but progressive. 05/29, 1045-1115

Bruce Barton, U of Toronto

Travels with *The Prague Visitor*: The Dramaturg in Physical Theatre

What is the role of the dramaturg—of dramaturgy itself—in a theatrical process that is first and foremost physical in its inspiration and intention? In particular, what does "new play" or developmental dramaturgy look like in this context. Most of the historical basis and contemporary practice of developmental dramaturgy in this country concerns itself with playwrights and playtexts. Time-honored (and hardened) processes, incorporating one-on-one dramaturgical relationships, read throughs, workshop productions, talk back sessions, and extended periods of solitary exile for the playwright are sponsored and organized by Canadian (indeed, North American) theatrical institutions both large and small. Ironically, for almost as long dramaturgs and practitioners have questioned the value of these relentlessly repeated exercises, which for many seem to curtail and narrowly define new play creation as much as they facilitate it. Yet the inadequacy of these activities in the face of physical theatre's qualities and demands is obvious from the outset. Is there a role for the individual dramaturg in physical theatre development? Is it possible to distill a specific aspect out of the development of new physical work that we can confidently call

"dramaturgy"? Or is physical theatre creation not, perhaps, itself the most explicit expression of dramaturgy possible? From January through March of 2003, I will serve as dramaturg to Toronto's Number Eleven Theatre Company during the development of their most recent physical theatre creation, *The Prague Visitor*. As a playwright and a dramaturg who has worked extensively within the traditional, text-based preoccupation of developmental dramaturgy, preparation for this experience necessitates that I revisit, at the most fundamental level, my understanding of dramaturgy. This paper describes the context and process of this dramaturgical journey, as well as the insights and questions generated therein. 05/28, 1430-1500

Lindsay Bell, U of Toronto

From Trial to Trial: Representations of (In)Justice in Franz Kafka's *The Trial* and Sally Clark's *The Trial of Judith K*

This presentation will examine the adaptation strategies employed in Sally Clark's 1985 two-act transgendered play, *The Trial of Judith K.*, based on the 1925 novel *The Trial*, by Franz Kafka. The representation of (in)justice in both works takes on the form of a grotesque, black-comedy nightmare as the protagonists are accused of an unknown crime which leads to their futile struggle against a dehumanizing bureaucracy. The intersection between feminist dramatic theory and adaptation theory will be explored through a comparative analysis of Kafka's source text and Clark's adaptation. Central to this study are the dramaturgical and ideological implications that arise in the "feminizing" of the protagonist—from Joseph K. to Judith K.—and the ensuing representation of (in)justice. The importance of identity and a voice within the justice (and political) system has long been a fundamental issue within women's studies. Clark's feminist agenda is made explicit by her gender departure from the source text—creating an identity and voice of a female protagonist only to have the inherent plot devices render her redundant. In the comparison of the two texts, the trial then becomes a trial between the sexes. I will argue that the dramaturgical and ideological implications are indicative of a feminist adaptation strategy which merits a critical discussion and will contribute to the development of the theory and practice of adaptation. 05/29, 1115-1145

George Belliveau, UPEI

Pouring in or Drawing out: Collective Drama Project on Bullying in Schools with pre-service Teachers

In the Fall of 2002, eight Education students from the University of Prince Edward Island and myself researched the topic of "bullying in schools;" then we collectively developed and wrote a dramatic piece called *Wasn't Me!* In November and December 2002 we toured the thirty-minute dramatic and musical piece to all grade eight students on Prince Edward Island. In the first part of this paper I discuss the process of researching and developing the play as a collective. Playbuilding techniques (Tarlington & Michaels 1995), role drama concepts (Tarlington & Verriour 1991) along with Forum theatre (Boal 1979) were methods used to approach the development and writing of the piece. I also discuss how Joan MacLeod's *The Shape of a Girl* (2001), a play that deals with teenage bullying, was influential in the development and writing stages. In the second part I outline the content and form of the script and describe the forty-five minute post-production facilitation/debriefing led by the eight students after each performance. Several school performances were videotaped during the tour; therefore, I show a few brief scenes to support my analysis of the production. In the final section I investigate the nature of *drawing out* skills and ideas from within the group of teachers versus *pouring in* or imposing my so called expertise of drama. I examine how my role as guide and facilitator (versus director) allowed the teachers to develop and

create the piece themselves. Finally, I examine how the skills of teaching can be transferred to developing and presenting a dramatic script and vice versa. 05/30, 1030-1100

Heidi Bickis, U of Alberta

Constructing National Identity: The Demise of Theatre in English Canada

This presentation addresses the negative impact of the Canada Council's mandate on the development of theatre in English Canada. Using Foucault's concept of governmentality I intend to show how Canada's nationalist cultural policy institutionalized in the Canada Council has resulted in the increasing homogenization of Canadian theatre. I will give examples of how Canada Council's rigid criteria of Canadian content has pushed many theatre companies to shape their seasons. I will refer to such trends as: the emphasis on subscriber-friendly productions; the widespread implementation of new Canadian play development; mandates focusing on the fostering of Canadian work; and definitions of Canadian work privileging the written text which in turn neglect the significant contribution of Canadian actors and directors. Through an analysis of the Canada Council's theatre funding in addition to a survey of current theatre trends in English Canada I intend to show the limitations of a cultural policy rooted within a nationalist agenda. My conclusion will attempt to deconstruct the notion of a unified Canadian culture in addition to the assumption of objectivity within a national funding body. 05/29, 1000-1030

Kym Bird, York U

'Just like clear, fresh water from the pump': Class, Christianity, and Comedy in the Life and Playwriting of Clara Rothwell Anderson

This paper will discuss the early, twentieth-century life and playwriting of Clara Rothwell Anderson who, apart from Sister Mary Agnes, wrote more plays than any Canadian woman of her generation. It will argue that her extraordinary productivity is directly related to her class and race privilege, both as the daughter of a teacher and politician and later as a minister's wife. It will further relate her social status to the ideology of the Social Gospel that galvanized many Protestant women's reform organizations, like the Ladies' Aid of MacKay Protestant Church in Ottawa, for which Anderson's plays raised money. It's treatment of *Marrying Anne?* (192-?) and *Aunt Susan's Visit* (1917) will identify the ways in which the ethics of the Social Gospel are reinforced by the generic constraints of comedy in which the hero's society, as Northrup Frye says, is "ushered in with a happy rustle of bridal gowns and banknotes." 05/29, 930-1000

Rebecca Burton, U of Toronto

'Fembos' in *Lotus Land*: Toward a History of Feminist Theatre Activity in British Columbia, 1973 to the Present

Working toward the formulation of a comprehensive picture of contemporary feminist theatre activity in British Columbia, the general objective of this paper is to uncover and document the (endangered and potentially lost) history of feminist theatre in the province. The paper begins with the questions, "Is there a tradition of contemporary feminist theatre practice in British Columbia and if so, what form (or forms) has it taken?" As well, "Who has been making feminist theatre and for what purpose?" In answering these questions, I will focus specifically on individuals, companies and festivals that identify and define themselves as feminist. Starting in 1973 with the formation of the Women's Theatre Coop, I will proceed chronologically through the decades, into the 21st century, citing specific examples of feminist theatre activity along the way. As part of my analysis, I will attempt to characterize the nature of the theatre, the concomitant ideological underpinnings, and the cultural

impact/political efficacy of the work. In short, this paper will be a first step toward a history of contemporary feminist theatre activity in British Columbia. 05/29, 900-930

Francine Chainé, Université Laval

À la frontière du théâtre et des arts visuels : la performance comme pratique indisciplinée

Ce sont les Futuristes avec à leur tête Marinetti qui, au début du siècle ont créé les premières performances. Dans leur manifeste, les Futuristes revendiquaient un nouveau dynamisme artistique alliant des actions simultanées lors d'événements à caractère multidisciplinaire. L'artiste devenait lui-même objet de sa pratique. Dans les années 1970, la performance a été reconnue comme pratique au même titre que la peinture, la photo, la sculpture, etc. La performance se démarque « des arts de la scène et de la représentation pour tendre vers un art du réel et de la présence ». Les années 1990 ont vu un retour en force de la performance qui se présente comme action, manœuvre, intervention, démonstration, bref selon Rober Racine, il y aurait autant de définitions de la performance qu'il y a d'artistes qui la pratiquent.

La performance se situe à la frontière de plusieurs arts, entre autres celle des arts visuels et du théâtre. Dans un contexte de formation universitaire en pédagogie du théâtre, la mise en perspective des pratiques artistiques offre des contrastes éclairants pour les étudiants qui s'engagent dans des projets de création. C'est ainsi que le jeu dramatique a servi de point de départ à la performance : pratique métissée et indisciplinée. Actions simples, prise de risques, présence du corps, temps réel, l'imprévu, etc.: compte-rendu d'une expérience « indisciplinée ». 05/29, 1615-1645

Donna Coates, U of Calgary

Teaching history through Thomson, Masicotte & French

The "blurb" on the back cover of R. H. Thomson's *The lost Boys: Letters From the Sons in Two Acts* states "If only history could be taught this way." My paper will address the "teaching" of history in three contemporary plays about the First World War which appeared in 2001: R. H. Thomson's play, Stephen Massicotte's *Mary's Wedding*, and David French's *Soldier's Heart*. In each of these plays, a young person—Man/Boy in Thomson, Mary in Massicotte, and Jacob in French, attempts to learn about either their great uncles', their lover's, or their father's experiences at war. Both Thomson's and Massicotte's are "dream journeys": Thomson attempts to, as the back cover also states, "bring to light the men hidden in a collection of 700 family letters" from "five brothers," whereas Massicotte's is primarily a love story thwarted by the advent of war. French's more "realistic" play tells of two brothers' tragic struggle at the Battle of the Somme. My paper will begin with a brief summary of the interviews with these three men (all at various stages of their careers) conducted in newspapers and on radio/television which provide reasons why they turned to the Great War for their subject material. It will then compare/contrast the three plays' attitudes to war, the military, patriotism, the colonial mentality, the aftermath of war, and women contained within these dramas. 05/28, 1400-1430

Mélissa Comtois, Université Laval

L'«installation scénique» comme moteur de création, le cas des Productions Recto-Verso

La multidisciplinarité du théâtre québécois contemporain pose la question de la frontière entre les arts. Le concept de théâtralité semble actuellement prendre corps lorsqu'il commence à sonder ses propres limites. L'exploration des codes de différentes disciplines artistiques et des nouvelles technologies ouvre la voie à l'élaboration de dynamiques scéniques inédites qui enrichissent et renouvellent l'essence même du théâtre. Ce dialogue entre les

arts brouille les conventions théâtrales en jetant les fondements d'un nouveau langage artistique. Les Productions Recto-Verso, laboratoire de théâtre expérimental situé dans le Complexe Méduse à Québec, conçoivent des spectacles multidisciplinaires où les arts visuels et médiatiques occupent une place nodale. Regroupant des artistes de différentes disciplines, le collectif cherche à redéfinir l'ordre régissant le processus de création du théâtre en privilégiant la conceptualisation de l'espace scénique comme point de départ de l'œuvre. Sculpteurs d'espace et initiateurs d'expériences sensorielles, les Productions Recto-Verso théâtralise l'art d'installation et l'envisagent comme moteur de création du spectacle théâtral. Point d'ancrage de la création auquel se grefferont texte, jeu des comédiens, lumières et sons, «l'installation scénique» agit sur les strates subséquentes de l'œuvre en les influençant directement. En prenant appui sur une œuvre emblématique du collectif, cette communication veut montrer l'originalité du parti pris par Recto-Verso de renoncer aux conventions traditionnelles de la pratique théâtrale en inversant, notamment, le processus de création habituel. Dépasant le concept d'installation/performance, le collectif Recto-Verso propose une «dramaturgie des lieux» où l'installation tout en induisant la représentation assiste à la modification de son statut. 05/30, 1145-1215

Elisabeth Couture, Concordia U

La collaboration entre artistes dans les pratiques alternatives de théâtre Ou comment canaliser la créativité individuelle dans tout projet d'équipe

Alors que les expériences théâtrales se diversifient avec l'intégration des nouveaux médias et d'autres disciplines à la composition des spectacles, des approches de collaboration artistique non-traditionnelles se développent sur le terrain. Issues des expériences dites "de création collective des années '60 et '70," les modalités de communication et de création en collectif ont beaucoup évolué et les artistes continuent de rechercher, dans leurs manières d'interagir, des alternatives au modèle hiérarchique traditionnel. Pendant ce travail de collaboration théâtrale, la communication a pour but de canaliser la diversité du potentiel créateur individuel dans la composition de l'œuvre. N'est-ce pas là le dessein de tout travail en équipe ? L'art collectif qu'est le théâtre offre un espace d'exception qui recèle un savoir pratique applicable à tout projet. Entre les contextes de création théâtrale et les situations de travail en équipe visant le développement de projets de tout ordre, une perspective se dessine, qui donne à voir des pistes de compréhension pour apprendre à piloter dans l'action. Nous examinerons les compétences que manifestent les artistes en situation de création théâtrale et nous en tirerons quelques leçons utiles pour qui désire participer d'une manière créative et engagée dans son équipe de travail. 05/31, 1000-1030

Cam Culham, U of Victoria

"We brought the best we had": Lina de Guevara and her Theatre Work with Immigrants now living in Victoria BC

In 1988, Lina De Guevara founded Puente ("Bridge") Theatre in Victoria, B.C., following an interrupted theatre career in her homeland, Chile. A primary goal of her company has been to share playbuilt stories of immigrants' experiences, and I have been aware of Lina's work since I settled in Victoria in 1991. In addition to her Puente productions, Lina enhances the local theatre scene with her international playreading festival, held annually at The Belfry Theatre, and she teaches courses at the University of Victoria on Latin American playwrights and a course entitled "Theatre for Transformation." Her work in recent years has been inspired by the work of Boal, who writes that "playing" is one of the most powerful languages that you can have. To play is to use part of reality, to create and rehearse forms of transformation. Lina is certainly a theatre artist who explores

avenues for transformation and creative expression, and my paper will be based on a recent interview with her, including photographs of some of Puente's productions over the past twenty years. She discusses many aspects of her work, some of which will be included in my paper: gender differences in modes of research and performance, her methodology for playbuilding research with immigrants (predominantly non-actors), language learning, building of skills and employability opportunities, silence, intercultural sharing, cultural appropriation, diversity, tolerance and self-expression. Lina impassionately describes how the specific stories that we all bring with us, difficult as they may at times be, can become universal stories, through the dramatic shaping by a committed collection of individuals who are united in a common aim. 05/30, 1600-1630

Barbara Drennan, Victoria

Toward Towards an Ethics of Theatre and Drama Practice

Time: May 2002

Place: Seminar Room, Centre for Graduate Studies in Drama, University of Toronto, Toronto, Ontario, Canada, North America, Earth, Universe, ...Whatever...

Dr. Drennan is discovered mumbling in a Beckettian manner as she sets up her exhibition of materials gathered for the ACTR/ARTC Conference, 2002. These materials relate to the life and theatre practice of Roy Mitchell, the first director of Hart House Theatre. Richard Plant swings past the upstage door, which is open wide into the room providing glimpses of the cramped "hall" outside.

Richard, glancing at the green chalkboard, which reads "What was Roy trying to tell us?" sticks his head into the room and quips in greeting, "Good question!"

Dr. Drennan reaches for Tape 8 from her audio recordings of the esoteric lectures, *Exile of the Soul*, by Roy Mitchell published originally as a series in *The Canadian Theosophist* in 1929. Tape 8 is titled "The Ethical Problem." Ethics is BIG these days – post-Enron. The Canadian Society for the Study of Religion prominently displays on their conference agenda an advertisement for the recently released study *Towards an Ethics of Community*. In 2002, I attended the papers presented at the ACTR/ARTC Conference with a point of view; one I started to explore while developing a tertiary curriculum for an Applied Theatre program. What are the ethical issues that are at stake when we practice theatre and drama? That practice includes traditional production and training/education, Popular Theatre, Drama Therapy, Theatre and Drama in Education. My own particular focus is the relationship between theatre/drama and business. In this paper I will present the initial commentary towards a collection of reflective essays by Canadian theatre/drama practitioners. This paper will introduce my project initiative and act as a call for colleagues to take this opportunity to reflect on their practice. 05/31, 930-1000

Joanna Falck, U of Toronto

"So You're Writing a Play!": An Examination of the "How-To" Playwriting Manual

The playwriting manual is a phenomenon which dates back to Aristotle's *Poetics*. Since plays have been written, there have been books telling playwrights how to write that elusive "great" play. This paper will examine a wide variety of manuals from the U.S., Britain and Canada in order to determine what it is these manuals can tell us about the art (or in some books, the science) of playwriting. Books dating back to 1888 (*Playwriting: A Handbook for Would-be Dramatic Authors* written simply by "A Dramatist") up to the present day attempt to articulate what it is a play should do. In an age where there no longer seem to be any rules governing the writing of a play, what do these books tell us about what a play is? What are the contemporary rules for

playwrighting and how have they evolved? These manuals cover a range of areas, including topics such as the troubled life of the playwright to the audiences they may encounter. They tell would-be playwrights what to expect from the play development process and what their role might be if their play is ever staged. Many ask that impossible question, "Why write a play?" and the answers these books provide can tell us much about how plays, and playwrights have been regarded in the past 100 years. Can such books, as Maxwell Anderson hoped in 1938, "take some of the gamble out of playwrighting"? Are there some rules of playwrighting that simply cannot be broken? 05/28, 1330-1400

David Fancy, Concordia U

In defence of bad acting: a prolegomena for an aesthetics of the amateur actor

Philip Auslander meets Stephen Leacock in a paper which would aim to discuss the reception of various theatre forms that employ amateur actors. Theoretical articulations of traditional understandings of "bad" acting would be juxtaposed with what is generally accepted to be "good" performance. Drawing on Barthes' reading of amateur performances in initial stagings of Brecht and Genet, as well as contemporary theorizing by dramatherapist Renee Emunah and various strains of thinking surrounding popular theatre (Gatti, Prentki and Selman, Kershaw, Van Erven), I would investigate my own work with MarshFire and Teesri Duniya theatre companies. Emphasis on working with "marginalized" individuals and populations will lead into considerations of how the "luminescent anger" of the Left (Kushner) and the active attempts at decolonization that informs much popular theatre work can lead to what I am calling an aesthetics of the "theatre of emergence." Practical suggestions for achieving with groups of amateur performers what is traditionally called "beauty" will also be included. 05/30, 900-930

Alan Filewod & Kim Nelson, U of Guelph

Dismembering the Workers Theatre Movement

This paper arises from an ongoing SSHRC-funded investigation into the Workers Theatre Movement, 1929-1936. As such we are proposing it as a joint presentation that draws on faculty and graduate student research. The "Workers' Theatre Movement" enters history as both canonical fact and political fiction, as something that did and did not exist, because even the act of naming the "movement" re-imagines a past for a previously imagined future. Past and future subjunctivities bridge a historically conditioned silence. In one direction, this leads to the conclusion that there was no "workers' theatre movement" as it has been remembered, passed down, commemorated and canonically situated; in another direction, it leads to the conclusion that the performance culture of the radical left of the 1930s was intensely rich, dense, busy and polyphonic. In all of these we are faced with the proposition of historical practices as lived experience collapsed into authorizing and regulating scripts. In theatre culture, the script is the transactive, rehearsable remnant of performance. The texts of history, in contrast, are the diverse, disjunctive assemblies of evidence, commemoration and practices of what Raphael Samuel has called "the theatre of memory," which he proposes as a counter-discourse to the professionalized hierarchies of "autarchic" historical knowledge (4). If historical practices and performativities are texts, they are by and large unrecoverable, with the added complication that those which are recoverable (such as the published playscripts of the workers' theatre) are not only exceptional but misleading: they evidence not the work of a movement but the situational tactics of the strategic attempt to organize a movement. The inscape -- the imagined past -- of the Workers' Theatre Movement emerges in the discernable absences of an ideologically conditioned history that has been retroinscribed in the discourse of national popular art and placed in an ideological genealogy of oppositional culture.

The existence of the WTM has been accepted as a matter of record by theatre historians, based on a small number of recuperative historical surveys, interviews, archival documents, newspaper coverage and a few memoirs (by Toby Gordon Ryan, Dorothy Livesay and Peter Hunter)) and biographies (of Joe Zuken and Tim Buck). The canonized history of the Workers' Theatre Movement rests on three fundamentals: that it was independent from (but allied with) the Communist Party, that it "evolved" or "matured" into the professionalized aesthetic regime of the Popular Front "Theatres of Action" and "New Theatres," and that it was a genuine movement. This paper follows Alan Filewod's previous work on the first two of these assumptions and engages with the third by asking, "was there a movement in the Movement?" Our investigation into this problem builds through three stages: an examination of the imagined past (the inscape of the movement), a dismembering that questions the politics of memory in that inscape, and a reconstitution of the elative performative practices of the Communist Party at play (in Mayday celebrations, party picnics and jamborees, "red funerals" and mass rallies). 05/30, 1530-1630

Jure Gantar, Dalhousie U

Reception of Molière's Comedies and Ethics of Laughter

One of the ways in which performers can take advantage of the ethical benefits of self-deprecating laughter is by establishing an identity between themselves as comedians and their characters as the vehicle of their humour. Instead of trying to distance themselves from the figures in their plays, comedians often ignore the conventionally raised boundaries between life and fiction, and keep reminding their audiences of the potential similarities between the character and the performer. The creation of an identity that resides in the space between the supposedly inseparable duality of actor and character grants comic performance a distinct phenomenological status: in addition to finding a physical form for verbal content, the gist of such a production is also in merging the imaginary and the real. The identity of the subject and the object of ridicule is, therefore, not simply an autobiographic curiosity but plays a crucial role in the reception of a production. The effect of such an identity on a critical approach to the ethics of laughter can best be seen in Molière's example. Molière's firsthand experience in bloodletting and enemas, and the public awareness of his hypochondria, for example, enabled the French playwright to ridicule not only everything connected with patients but also to make fun of medicine and doctors. His comedies such as *Le Malade imaginaire*, *Le médecin malgré lui*, and *Le docteur amoureux* were received warmly and without any controversy. On the other hand, *Tartuffe* and *Dom Juan*, plays that ridiculed traits that were not considered to be Molière's own, almost ruined his career. 05/29, 1330-1400

Jessica Gardiner, U of Toronto

"The Swamp of Death" : Representing Reginald Birchall, the performance of a trial and a trail of performance

"The Curtain Rung Up At Last/On the Drama in Woodstock's Temple of Thespis." The little Town Hall serves the purpose of an opera house, but never in its history has a play been placed on the boards at all approaching in subtlety of plot, dramatic situations or nicety of detail the drama in real life which will be enacted in the trial of Rex Birchall." (Sept 19 1890, morning ed. 1) Thus began the Toronto *World's* coverage of the trial of Reginald Birchall. Contrary to its billing, however, the murder of FC Benwell by Reginald Birchall was a transparent and unexceptional crime lacking in the nuance promised by popular press. Yet, although largely forgotten now, this trial was the most sensational Canadian murder trial of the late nineteenth century. It was Reginald Birchall's *performance of self* that perhaps more than any other factor leant the trial its notoriety. A

one time professional theatre manager, Birchall presented himself as a martyred aesthete, a victim of Canada's unpracticed if not uncivilized legal system. Taking into consideration the unusual *mise-en-scene* of this trial, this paper will explore how Birchall and the popular press's borrowing from the genres and theatrical stereotypes of the late nineteenth century theatre informed and manipulated the public's expectations and contributed to the trial's atmosphere of anticipation and melodrama. 05/28, 1430-1500

Reid Gilbert, Capilano College
Marie Clements: Stabilized Slippage

Both Derrida and Peggy Phelan have observed that "theatre continually marks the perpetual disappearance of its own enactment" (Unmarked 115). Carolyn R. Miller has proposed that genre be seen "one of the structures of power that institutions wield" ("Rhetorical Community" 71). Allan Luke notes that "texts are dynamic cultural forms, subject to heteroglossia and play in local, contested ways (*Genre and the New Rhetoric* viii-ix). As Catherine F. Schryer suggests, theatre pauses in its "perpetual disappearance" in a "stabilized-for-now or stabilized-enough site of social and ideological action" ("The Lab vs. the Clinic: Sites of Competing Genres" 107). This paper explores Vancouver-based playwright Marie Clements's work in light of these theoretical notion, particularly *Age of Iron* and *The Unnatural and Accidental Woman*. Clement's feminist and First Nations politic is layered and hybrid, moving—both thematically and scenographically—through a complex semiosis employing European, white Canadian and First Nations markers. Her design is equally layered—marked by projections, audio-visual effects and background soundscapes. Her plays employ and subvert traditional genre to explore the power of social institutions, revealing the formative power of theatre within the institutionalization of power. Her plays—which demand a multivocal response—pause in "stabilized-enough" sites to make their statement, but their elusive design reveals, at the same time, the artificiality of such stoppage. In these ways Clement's plays, then, themselves become metonymic of her political comment. 05/31, 930-1000

Christopher Grignard, U of Alberta
Super, *Unnatural*, British Columbia - Dramatizing the Dead First Nations Female Body as Metonym for BC Regionalism: Marie Clements's *The Unnatural and Accidental Women*

In a special issue of *Canadian Theatre Review* aptly titled, "Staging the Pacific Province," Reid Gilbert in retrospect of the (first) 2000 BC Theatre conference, proposes whether one can theorize an authentic category, "BC Theatre." It becomes a perverse category worth analysing when the single demonstrative, yet significant script that is inscribed into the issue is Métis Marie Clements's *The Unnatural and Accidental Women* (1999). The play is based on documentary sources regarding the serial murder in Vancouver's downtown eastside between 1965 and 1987. In response to unfolding current events regarding another Vancouver serial killer, the timing of the *CTR* issue, Gilbert's editorial, and Clements's evocative work all become increasingly urgent with their theories on re/presenting the Pacific province that challenge and contest pre-conceived definitions of BC regional space. Thus, Clements's perverse re-visioning of dead First Nations female bodies is key in the continual, yet crucial search for an understanding of the Pacific province's dramatisation - onstage and off. 05/31, 900-930

Kyna Hamill, Tufts U
Interpreting violence: Jacques Callot and the early Seventeenth-Century *Commedia dell'arte*

In the thirteenth and fourteenth centuries, works dealing with the

noble art and science of dueling first appeared in Italy. The *scienza cavalleresca* or "science of the fight" was a movement which became the inspiration for many books on the methods and techniques of the duel on the street and the fight in warfare. This paper will explore the culture of late sixteenth- early seventeenth-century Italian violence and how the early *Commedia dell'arte* players fashioned their performance to participate in representing violence on the stage. I will focus on how artistic interpretations of the French engraver, Jacques Callot, imposed a context of violence onto the *Commedia dell'arte* in his *Balli di sfessania*, dated 1621. While Callot's prints have become famous iconographic illustrations of *Commedia* characters, scholars of the *Commedia* generally agree that Callot exercised much artistic interpretation in creating these engravings. I suggest, however, that even stylistically, *Commedia* characters represented as subject matter in the context of violence, indicate that the *Commedia* and violence were symbolically attached by the very frequency of their artistically motivated association. The players' depiction of a fight filtered through a society riddled with violence suggest that actors would have needed to know at least some combat maneuvers before going on to satirize them. Likewise, Callot would have needed to know images of fight postures before superimposing *Commedia* characters into such positions. The social environment, the iconography and the scenarios all point towards evidence that the "science of the fight" was embedded in the art and culture of each city state, resulting in an organic development of serious violence satirized on the *Commedia dell'arte* stage. 05/29, 1400-1430

John J. Hanlon, Yale U
Elmer Rice's Social Theatre

Elmer Rice was one of the most prominent figures in the American theatre of the 1920s and 1930s, yet critical inquiry into his plays is remarkably scarce. Rice's work reflects the vision of an ardent political activist, concerned about the economic and social relations of his day and committed to finding the theatrical techniques that might influence his audiences to push for more just arrangements. My essay would examine *The Adding Machine* (1923), *Street Scene* (1929), *We, The People* (1933) and *American Landscape* (1938) in relation to the major forces shaping U.S. society during those years. My initial survey of the scripts suggests that Rice early on aimed to disturb his audiences with radical social criticism but gradually moderated his presentation of the central problems and potential solutions. His views on the evolving material realities and available ideological positions are perhaps emblematic of the nation's experiences with Fordism and the Great Depression, and of its relationship with capitalism and socialism. To represent the social constructs and material practices of those systems, Rice used a broad range of racial, sexual, class, religious and ethnic types and tropes. Their moral and affective values appear to have shifted with his own artistic and political development. Examining some of these shifts would clarify and color our understanding of what one Rice scholar calls "an impact on American drama and on American life that goes beyond the mere writing of plays and extends to the very heart of that theater and that life" (Palmieri 1980). 05/30, 1500-1530

Richard Hanson, Mississauga, Ontario
Ma Me Mi Mo Mu, My Singing Class

When teaching introductory singing courses to adults, I heard the same story repeatedly: "When I was a child, I was told I couldn't sing." While there were variations in the specifics of individual cases, a long term psychological and emotional conflict had generally resulted. There was a sense that an injustice had been done and also that a foreign, and supposedly international, standard of artistry had been unfairly imposed upon a local Canadian community. This had a controlling and limiting effect on

creative impulses. In a **DEMONSTRATION / WORKSHOP**, I will use songs from Canadian plays to show how an understanding of the historical background of a play, textual analysis, and emphasis on the lyrics of a song can help a student develop a positive identity as a singer. This occurs as the vision of the author or composer is disclosed. The singer, then, while learning vocal technique in an environment of cooperation with a teacher and other students, discovers that he or she actually *can* sing. Underlying psychological conflict is usually resolved. 05/28, 1645-1715

Kristin Harris Memorial University of Newfoundland
From the Kitchen to the Stage: the Recontextualization of Set Dancing in St. John's, Newfoundland

Set (square) dance, a traditional Newfoundland dance style, was primarily performed in homes and at local community events. As a "dying" dance form, there is a movement within the folk arts community of St. John's to revive and continue the dance form. Individual visions of this revival have taken different forms. This paper will focus on two efforts to continue the tradition of Newfoundland set dance. The first is a performance group comprised of members of the folk arts community in St. John's, who dance recreationally as a group, occasionally performing at folk festivals and teaching workshops. The other is a tourist event, aimed at teaching set dance to anyone and everyone who is interested in learning. These divergent approaches have resulted in a blurring of lines between dancer and audience, as well as between the performative and participatory elements of the dance form. Set dance, then, takes on a theatricality that is quite different from both its traditional context as well as conventional notions of performance. This paper examines both these dance events ethnographically, focusing on the recontextualization of set dance from an esoteric locale (the Newfoundland kitchen) to an exoteric situation (as a cultural commodity), and the changes that result. 05/29, 1115-1145

Natalie Harrower, U of Toronto
Globalizing Identity: Irish theatre in a postnational economy

For the better part of the twentieth century, Irish identity has been firmly but uncomfortably characterized by national identity. Over the last decade, the "Celtic Tiger" and membership in the European Union have changed the economic and social make-up of Ireland, creating a culture that derives part of its richness out of the clash between the local and the global. For the first time since the famine, immigration to the island outstrips emigration. In an increasingly diverse Ireland, not all peoples will share common narratives of the past; how does collective memory shift in light of new realities brought about by immigration? Recent scholarship on Irish drama has focused on postcolonial issues, but few scholars have paid attention to Ireland's growing internationalism. This paper will address recent works by Sebastian Barry and Marina Carr to argue that identity is shaped by the encounter between collective memory and current political realities. Taking dramatic texts and theatrical reception into account, I will argue that Barry uses historical revisionism to critique accepted notions of Irish identity, whereas Marina Carr -- who at first glance is a less politically-oriented playwright -- resists literary tradition by creating new myths that challenge the traditional triad of myth, memory and history in Irish theatre. 05/29, 1045-1115

Stephen Heatley & Ann Penistan, UBC
Looking at "What Is": Examining the Relationship between Actor and Director

Little has been written on the pivotal relationship between the actor and the director. We regularly hear about combative rehearsal periods where actors feel disenfranchised while the director feels frustrated at being incapable of making the actor understand. There has been nothing written on the actual experience of actor and director when they are in conflict. How many rehearsal periods have been hijacked due to an assumption of understanding when none existed? At this point, the actors start talking among themselves and the creative process usually unravels. There is a prevalent opinion that a negative hierarchy exists between actor and director. Actors feel that the director has the upper hand, because (s)he apparently knows what (s)he "wants" and the actor doesn't. There is also a presumption that the one who "doesn't know" is in a weaker position. However, the place where learning always begins is through clarity about what we don't know. In positive actor/director relationships, there is little experience of this hierarchy. Using case studies, our paper explores the differences between these two situations to examine the actual experiences in these difficult moments, as opposed to what is assumed is happening. Canadian director Stephen Heatley and LearningMethods™ expert Ann Penistan will chronicle and report their findings. What are the inaccuracies that send the two parties into reaction so that the process ceases to operate out of the joy of creation and plummets into the uncreative depths of generality and misunderstanding? 05/28, 1400-1430

Andrew Houston, U of Waterloo
The Weyburn Project: Exploring What's Left of a Paradigm for Psychiatric Care, One Story at a Time

In August and September 2002 *Knowhere Productions*, a multi-disciplinary performance company of which I am a director, created a site-specific performance in a vacant wing of the former Weyburn Mental Hospital. In exploring the histories within the walls of this magnificent building, *The Weyburn Project* featured a unique collaboration between artists, mental health care professionals, and communities of southern Saskatchewan. When it opened in 1921, the Weyburn Mental Hospital was on the cutting edge of mental health care. The Hospital's treatments developed from "work and water" through insulin, electroshock and lobotomy treatments, to the 1950s when Dr. Humphrey Osmond performed the first experiments with LSD (and coined the phrase "psychedelic"). But the Hospital also became a depository for those who "did not fit in" such as unwanted children, wives, or elderly parents. The vacant building, with its echoes of both nightmare and nostalgia, stands as a manifestation of the modern, utopian project of universal public health care; its decay evoking the failures, the missteps, and the abuses of this project. In this paper I will examine the various ways in which site-specific performance practices were utilized in *The Weyburn Project*, and furthermore how the performance is seen to explore the often paradoxical relationships between local identity, as expressed through specific forms, and their placement in a site of global agendas and issues. 05/29, 1615-1645

Erin Hurley, UBC
Céline/Celine: Languages of Québécois and Americanité

This paper links Dion's multilingual auto-performances in various media (e.g., song, music video, autobiography, interviews) to current Québécois discourses of "américanité." Céline Dion holds a peculiar position in contemporary Québécois national discourses. Because the bulk of her artistic and commercial output now happens in English, Celine is often characterized as a sell-out to Anglophone, US interests. On the other hand, Céline's auto-performances staged for public consumption -- in English and French -- insist on her identity as "la petite fille de Charlemagne." At once a

corporate icon whose song stylings cover the spectrum of contemporary popular music genres (from Back Street Boys' upbeat harmonics to Meatloaf's Broadway-rock theatrics to Madonna's techno-pop) and a small town girl who values traditional gender roles, Celine/Céline is a VH-1 "diva" with a pronounced québécois accent. Through an analysis of Dion's various performances of self – in song, in concert performance, Oprah appearances, print interviews, and her autobiography – I will argue that though these positions appear antithetical, they are increasingly reconciled in contemporary Québécois discourses of "américanité." "Américanité" is a conscious sense of continental attachment and identification. Referencing shared historical and cultural formations of North and South American (non-indigenous) peoples, derived from their transplantation to the New World, "américanité" contributes to the particular articulations of Québécois identity in the contemporary context of continental (and potentially hemispheric) economic integration. 05/30, 1145-1215

Kathleen Irwin, U of Regina

The Weyburn Project: Excavation of Silence and the Discourse of Madness

This paper discusses aspects of an interdisciplinary, site-specific performance, staged in the abandoned wing of the Mental Hospital, Weyburn, Saskatchewan. Built in 1921, then the largest building in the British Empire, it served the mainly rural population of south-central Saskatchewan. At optimum use, in the 50's, it housed 5000 staff and patients; the widespread acceptance of pharmaceuticals, including LSD, allowed the de-institutionalization of its population in the 70's. It now stands abandoned and deteriorating and represents a vexed past. The building speaks for itself. Its architecture and monumentality are not mute on notions of utopianism and modernity; it is a graphic articulation of an edenic, if paternalistic, social project. Its decay frames the discourse as a failed project of modernity; its abandonment represents a denial of the loss and abuse that still echoes. Site-specific performance uses "found space" as the starting-point for devised work that is inseparable from the site. Using an overlay of historical and contemporary detail, it creates an open work that combines the myth/memory/dream embedded in the "host" building, reveals the interpenetration of space, place, culture and history. Through performance, 40 multi-disciplinary artists and 25 retired nurses gave a reading of the building that explored subjectivity, identity, privacy, control, and the steps/missteps in defining and treating mental health within the institution. The project exemplifies how site-specific performance addresses national/global issues through local/specific concerns while working to bridge and heal diverse, occasionally polarized populations. 05/29, 1645-1715

Kirsty Johnston, Vancouver

Networks not Nations: a comparison of two Canadian festival initiatives, Vancouver's kickstArt! Celebration of Disability Arts and Culture and Toronto's Madness and Arts 2003 World Festival

An emerging disability arts culture worldwide is helping artists to build bridges beyond national borders. Two recent Canadian festivals demonstrate Canada's leadership in this growing movement. This paper aims to outline the shared principles connecting both festivals to these larger movements. In August 2001, the newly formed Society for Disability Arts and Culture hosted the kickstArt! Celebration of Disability Arts and Culture in Vancouver's Roundhouse Community Centre. In March 2003, Toronto will host the inaugural Madness and Arts 2003 World Festival (MAWF) at its Harbourfront Centre. Canadians interested in developing global networks for artists with disability arts interests or experiences initiated both festivals.

Organizers shared common goals to showcase theatre, dance, music and visual art and both held symposia to investigate ideas and strategies to promote artists with disabilities. Although kickstArt! featured artists with a broad range of disability experience and MAWF emphasized mental illness, both festivals emerged from an impulse to connect artists who face similar struggles worldwide. While many artists involved in both festivals cite feelings of marginalization within their national artistic framework, many felt the festivals allowed them to move from the margins to the centre on a global stage. This paper will focus on the impulse to make international connections behind each festival and the internationalization of these artistic identities. Research for this paper is based on interviews, archival material, critical press and participant observation of both festivals. I have also served as the research director for the MAWF. 05/30, 1000-1030

Rosalind Kerr, U of Alberta

The Maid Servant as "The Hole in the Social Cell": Representations of the maid Francisquina in the *Recueil Fossard*

This paper offers a new reading of selected woodcuts from the famous *Recueil Fossard* collection featuring the maid Francisquina in scenes that establish a pictorial record of Italian *commedia dell'arte* performers in France during the 1580s. It begins by outlining recent discoveries by different art historians about possible sequencing of a certain group of 18 of the woodcuts first published by Duchartre and Beijer in 1928. It then discusses the hypothesis advanced by Peg Katritsky as to the significance of the arrangement of the last five of the woodcuts. My presentation will show how the positioning of the characters, their actions and gestures, and the accompanying dialogue provided in the captions can be read together to create an artist's rendition of what might have been an act from a typical scenario in which the maid Francisquina is circulated between Harlequin and Pantalone. Although this record of Tristano Martinelli as Harlequin has been noted by several scholars, Francisquina's role has not been given the same attention. Looking at the woodcuts in sequence reveals how *commedia dell'arte* scenarios used the maid's role to critique the new technologies of gender and class coming into existence to support the establishment of the early modern bourgeois household. I suggest that the artist reveals a Francisquina whose self-reflexivity signals to the spectator her awareness that she is, as Cixous named her, "the hole in the social cell." 05/29, 1430-1500

Laura Levin, U of California, Berkeley

Disappearance Acts: Janieta Eyre's *Lady Lazarus* Series

Although performance research has become increasingly interdisciplinary, relatively little attention has been devoted to the complex relationship between theatre and photography. Yet, as a closer look at disciplinary genealogies makes clear, these artistic forms share a distinct set of philosophical concerns with respect to the relationship between human body and phenomenal space. Roland Barthes drew our attention to the merging of the theatrical and the photographic in the form of the "pose"—the immobilization of the body prior to the click of the camera shutter. In her acclaimed *Lady Lazarus* series, Toronto-based photographer and performance artist Janieta Eyre explores the terroristic collapse of human body into two-dimensional picture as well as the form that this collapse might take in our present social field of vision. Performing in shallow space before a series of explicitly theatrical backdrops, Eyre stages anxieties about the normative assimilation of female subject to socio-cultural milieu. In these photographic portraits, Eyre images the self as a product of elaborate spatial camouflage by mapping the dazzling colors and geometrical

forms found in the settings onto her body. In this paper, I argue that Eyre formally represents the way in which the self is interpellated by dominant cultural patterns and recedes into a globalized world view. At the same time, Eyre's synthesis of the theatrical and the photographic gestures towards the dissolution of the performing body's limits in space and helps us to envision an enabling porosity of self to world. Eyre's work challenges the aesthetic of distance that has been privileged in theatre studies and exchanges it for an aesthetic, or ethic, of closeness. 05/29, 1545-1615

Geraldo Ferreira de Lima, Brazil

Teatro Brasileiro de Comédias and Centaur Theatre: similarities and dissimilarities

Theatrical activity in Brazil until the first half of the 20th century was related to the dominant class, whose mind, committed to the idea that professional theatre could be carried on only in countries like France, Italy, England and the United States, prevented professionalism from developing in this sector of Brazilian culture. The argument was based on the idea that it was much more interesting to bring European and American productions to the country than to stimulate the development of native professional groups. Contradictorily, it was a member of the dominant class and a foreigner – the Italian Franco Zampari – who took the decision to change this situation when in 1948 he founded the Teatro Brasileiro de Comédias, better known as TBC, with the aim of establishing professional theatre in Brazil. In 1969, making use of the same sort of argument as Zampari, Maurice Podbrey – also a foreigner from South Africa –, allied to members of the dominant class from the Province of Quebec, founded the Centaur Theatre in Montreal. In spite of more than two decades separating the creation of these two theatres, and their different locations, there are more similarities between them than one could imagine as well as many predictable dissimilarities. This paper aims to examine these similarities and dissimilarities in the process of the creation of these two theatres.

05/30, 1115-1145

Denyse Lynde, Memorial University of Newfoundland

Teaching in Three Media: Theatre, Television, Film

In this paper, I want to discuss two related issues, both of which will be familiar to you. The first is that though actors must, if they are to survive, be able to work on stage, on television, on film, Canadian theatre schools rarely offer such training. The second is that theatre in Canadian universities is becoming an endangered species. With the assistance of two partners, CBC Television St. John's and CAMS, the video unit at the University, Memorial University added a new programme to our performance offering, the Diploma in Performance and Communications Media. Students experience working across three separate but related media. As theatre people, we all know artists who work in all three media. In the film world, the actor can move from stage to screen, so to speak, but rarely will film directors, producers and so on work in both media. Television is similar to film, with the actors moving between media but little movement otherwise between screen and stage and, in the case of St. John's, little movement between the two worlds of television and film. In fact, there was tremendous resistance from film and television people to the idea that you could explore film AND television AND theatre in one programme. Despite this, English 3816, Television was offered with CBC St. John's as the primary partner. At this stage, we had to negotiate the gap between television and film. On the one hand, both of these media use an analogue process and the technology of television parallels the technology of film. Beyond these basic similarities, however, the two media are very different. Compound these basic similarities with various

union restrictions and a complex field remains. At the present time, we have a seven course Diploma which we offer with two partners. I propose to outline why I decided to attempt to bring these three media together, what I learned and how we accomplished it and, finally, how our Diploma now works. 05/29, 1645-1715

Ian Burns MacLennan, Laurentian U

"Puzel hath bravely played her part": National Sensibilities in English and Canadian Adaptations of Shakespeare's *HENRY VI* in 2002

This paper will discuss two separate adaptations of 1-3 *HENRY VI*, one a Propeller Production, performed at the Theatre Royal Haymarket in London with an all-male cast, the other by the Stratford Festival, Canada, with mixed cast. The framework for the productions was similar - three parts reduced to two with extensive cuts. What was most interesting about the two productions was what exactly was cut. In the London production, the focus was on internecine strife that engulfed the English monarchy and nobility. In the Stratford production, part One dealt mainly with the cross-Channel expeditions of Henry VI's forces, part Two with the collapse of Henry's monarchy. The most obvious textual difference between the two productions was the elimination of Joan La Pucelle from the London production. French influence on England was seen through the machinations of Queen Margaret. In the Stratford Canada production, Joan played a large role in Part One: *Revenge in France*. Visually, the productions were also very different. The Propeller Production was set in an abbatoir and costuming was twentieth century. The Stratford production was more traditional, using an extended thrust stage, but having a second upper stage composed of scaffolding running two thirds of the length of the thrust. Costuming was of a more period look. The choices that were made by each separate production indicate a larger issue. Do national sensibilities inform production choices? What issues become evident when two diverse productions, using the same base material, create radically different products? This paper will discuss the intersection of national sensibility and dramatic production as evidenced in these two diverse interpretations of *HENRY VI*. 05/29, 1500-1530

Marc Maufort, U of Brussels

Negotiating "Otherness": Conflict and Cooperation in Contemporary Asian Canadian Dramaturgies

This paper proposes to examine the dramatic methods through which a number of Asian Canadian playwrights have articulated the "Otherness" of Asianness in contemporary English Canadian society. Such process of negotiation involves various nuances of conflict and cooperation in the works of the three playwrights I have selected to illustrate facets of this phenomenon: Marty Chan's *Mom, Dad, I'm Living with a White Girl*; M. J. Kang's *Noran Bang. The Yellow Room*, and Padma Viswanathan's *House of Sacred Cows*. The very notion of Asian Canadian identity itself proves a highly fluid concept, whose boundaries are constantly repositioned. The notion of "Asian Canadian" resists homogenisation, as exemplified in the differing perspectives offered by Chan's Chineseness, Kang's Korean background, and Viswanathan's Indian roots. Thematically and aesthetically, the three works analyzed here demonstrate patterns of conflict and cooperation. First, the uprooted protagonists' search for belonging in their new Western environment, while initially suggesting conflict and alienation, often culminates in an epiphanic process entailing a hybrid fusion of the characters' dual cultural allegiances. Likewise, the fragmented structure of these plays combines elements derived from the tradition of Western stage realism with techniques derived from the protagonists' Asian mother

culture. This innovative blend results in hybrid aesthetics akin to a form of magic realism relying on Asian myths and legends. Thus, the artistic sophistication of the works analyzed suggests that Asian Canadian plays deserve their just recognition in the canon of English Canadian drama. 05/29, 900-930

Marlene Moser, Brock U

A Case for Praxis: Teaching Gender and Performance

In a recent edition of *Theatre Topics* (March 2002) devoted to "praxis," the editor describes how the essays "all consider practice theoretically and ground theory in practice" (1). In this paper, I discuss this pedagogical approach to the discipline by reflecting on a course in Gender and Performance, in which students study theory and play texts in the first half of the course and then apply their knowledge in the second half of the course in workshops, projects and applied study. In this paper, the theory discussed and the approaches used in class will be presented with examples drawn from both instructor-and student-initiated work. In embodying theory, students learn how to make use of their academic studies in their theatre practice. In addition, their theorizing of texts can be enriched with a more in-depth understanding of how performance shifts the meaning of texts. In conclusion, this paper will also consider the paradox of the current climate, in which granting agencies such as SSHRC and Canada Council consider initiatives which bring theory and practice closer together while the exigencies of the projected increasing enrollments in universities preclude opportunities to foster such an integration in faculty and student development and research. 05/30, 1500-1530

Wes Pearce, U of Regina

English-Canada Representation at the Prague Quadrennial during the 'good years': Politics, Art, tears before bedtime

The Associated Designers of Canada, founded in 1965, is the association that many professional theatre designers voluntarily belong to and it functions as the association for negotiations with professional theatres as well as the promotion of professional designers within and outside of Canada. The most important international project the association participates in is the national exhibition of scenography it sends to the Prague Quadrennial every four years. The Prague Quadrennial has remained the most important international scenographic exhibition/conference since its inception in 1967. This paper is a brief examination of English Canada's representation at the PQ from the very first "unofficial" delegation in 1971 until the Canadian Government pulled its funding in 1983. Questions this paper will look at are varied but focus primarily on the relationship between the ADC the Canadian Government and the PQ. Historically, how satisfactory has the relationship between ADC and the PQ been? Generally, what is the relationship between ADC and the theatre/design community within Canada (and this representation at the international level)? Pragmatically, who gets chosen to represent Canada at The PQ, and how/why are such decisions made? Has the "national scenography" put forward by the ADC been a scenography that is a leader or a follower of international scenographic trends and more importantly, why? 05/29, 930-1000

Elizabeth Plourde, Université Laval

L'écriture scénique comme stratégie d'activation : le cas du spectacle *L'Odyssée* de Dominic Champagne

Sous l'impulsion des expérimentations scéniques en cours depuis près d'un quart de siècle, la pratique actuelle de la mise en scène au Québec a vu s'imposer une seconde génération, non moins effervescente et inventive que la précédente, d'écrivains scéniques. En prenant assise sur une dramaturgie

puissante, les nouveaux créateurs de la scène issus de cette toute dernière mouture de « scénographes » du théâtre (sorgeons ici à Dominic Champagne, Gill Champagne, Serge Denoncourt et Philippe Soldevila, pour n'en nommer que quelques-uns) semblent désireux de rendre compte d'un travail scénographique conceptuel dont les paramètres scéniques s'élaborent principalement dans l'espace. Du coup, on les devine rivalisant d'adresse et d'ingéniosité dans l'art de créer de véritables architectures mécanisées qui, activées par les stratégies scéniques qu'ils déploient, deviennent le support premier d'inscription des images spectaculaires. Au carrefour des formes théâtrales et artistiques actuelles, l'œuvre du metteur en scène Dominic Champagne nous apparaît emblématique de ce phénomène. Célébrant une pratique multidisciplinaire dans un esprit d'intégration des arts, Champagne, au sein de son spectacle *L'Odyssée*, se fait l'orchestrateur d'une dynamique spatiale interactive en ce sens qu'il mobilise l'ensemble des vecteurs de la représentation de manière à actionner le dispositif scénique en vue de créer des images à la fois saisissantes et évocatrices. Grâce aux stratégies scéniques mises au point par Champagne, la structure architecturale, échafaudage composite et inanimé, prend vie en se dynamisant ; par sa triple nature polysémique, polyvalente et polyfonctionnelle, elle contribue ainsi à donner sens à la représentation. 05/30, 1115-1145

John Poulsen & Jenny Kingsley, U of Lethbridge

Interpretation: A sense of place, park, and theatre

Park Interpreters have been an important part of Parks Canada for at least 4 decades. They have helped put across Parks Canada's messages that have ranged from "don't feed the bears" to "Haller's Apple Moss is a species at risk." Interpretation uses a great many theatrical elements but does not consider itself theatre. A sense of place is central to interpretation. Also, first hand experience with the natural elements is also important. An Interpretation program is built on one theme or idea such as a particular animal such as "bears" or a particular ecosystem such as "intertidal zone." The program usually runs between 40 and 50 minutes and is played throughout the summer season. Each program begins and ends with the interpreter playing themselves. In between interpreters usually don minimal costumes and adopt characters. Most interpreters work alone with little input until very near opening night. Some groups have one- or two-day workshops that deal with character building and play structure but for the most part interpreters write, build, and rehearse their shows in isolation. A recently initiative by Parks Canada attempted to create an interpretive program with three interpreters. It was a collective creation process that also involved a director. This presentation will examine some of the unique characteristics of interpretation. It will also describe the process of creation of the above-mentioned initiative. 05/30, 1430-1500

Kim Renders, U of Guelph

Creation and Education using the Collective Experience in Theatre

This paper details the process of creating theatre with students beginning with an established text first deconstructed and then reconstructed incorporating new material created by the performers. This paper draws from my experience as the director and educator for two university productions - The Crucible Project and The Lysistrata Project. In this process, elements of the original text are explored - even taken out of context - allowing the actors to examine and dramatize their own issues. The new material need not adhere to either the plot or subject matter of the original text. Stylistically, there are no restrictions. This process addresses traditional performance

techniques and introduces students to a broader idea of theatre beyond acting. Students must not only have a critical understanding of the original text but are required to take responsibility for all aspects of the newly created work - writing, conceptualizing and researching new material! They ultimately speak with their own voice and the result is always profound in its honesty. Problems inherent in this methodology involve the negative or problematic views of student participants, which necessarily must also be shared and dealt with. What keeps me going back to this methodology is the feedback I get from students who find themselves not only doing what they can do, but what they didn't know they could do. 05/30, 1000-1030

Judith Rudakoff, York U

The Ashley Plays: Site specific work in South Africa

A paper that chronicles the development, rehearsal and production of a site specific work in Cape Town, South Africa, with a multi-racial cast of nineteen emerging artists. I devised the process and facilitated the rehearsal and production which was performed on May 1, 2002, International Workers Day, in Cape Town. This work, under the umbrella title *The Ashley Plays*, is a devising process/product which I have created and evolved through work in Toronto at York University. In addition to exploring archetypal aspects of human behaviour, this work also focusses on the social, political, economic landscape in which the creative participants are found, and encourages the theatre makers to create work for and about the citizens of their immediate world. This project would fit into the categories of Wealth and Creativity and Representations of Justice. I can also draw parallels and make comparisons to *The Ashley Plays* created at York University in 2000 and in 2002, with particular emphasis on thematic concerns. 05/30, 930-1000

Alan Scheer, U of Toronto

Charlotte Salomon's Life? or Theater?- Adapting Autobiography and Visual Art for a New Canadian Opera

Charlotte Salomon (1917-1943), a German-Jewish born artist, created a large body of work based on the events of her life. She depicted her family and community through a series of drawings and paintings that comprise 1,325 sheets of paper. The work is theatrical in its use of recurring characters, dialogue and continuous story-line. In the spring of 2003, a new Canadian opera based on the life and work of Charlotte Salomon will be presented in Toronto by The Queen of Puddings. James Rolfe, composer of *Beatrice Chancey* and other works has composed the score, and filmmaker Jeremy Podesawa has written the libretto. This paper will explore the effectiveness of this new opera in relation to the original source, the methods of collaboration between the creative team involved and the workshop process of the work. The paper will also look at the success of adapting a work based on visual art, recent world history and auto-biography. What responsibilities do the adaptors have to their source material and how do their choices accommodate a different medium. 05/28, 1545-1615

Shelley Scott, U of Lethbridge

Desdemona, Juliet, and Constance Meet the Third Wave

Goodnight Desdemona (Good Morning Juliet) by Ann-Marie MacDonald has won the Governor-General's and Chalmers Awards and has been produced over forty times across Canada and abroad since its premiere in 1988. The critical assessment of this immensely popular play has ranged through discussions of its postcolonial elements (Wilson), its treatment of Shakespeare's female characters (Porter), and its use of a recognizably feminist mode of comedy (Hengen). In July of 2002 I attended a conference at the University of Exeter in England on the topic of Third-Wave Feminisms. In March of

2003 I will be directing a student production of *Goodnight Desdemona* at the University of Lethbridge, one of three student productions taking place, coincidentally, across Alberta this year. In my proposed paper, I will be bringing together these two experiences to discuss the relevancy of the play to what I will identify and define as Third-Wave Feminism. I am interested in the appeal of MacDonald's play to young women and I will consider the specifics of the play in performance in relation to notions predominant in Third-Wave Feminist writing. In works by, for example, Jennifer Baumgardner and Amy Richards (*Manifesta: Young Women, Feminism and the Future*), and Leslie Heywood and Jennifer Drake, (*Third Wave Agenda: Being Feminist, Doing Feminism*), Third Wave Feminism is defined through a sense of choice and playfulness, an obsession with popular culture, and a reclaiming of femininity. I will argue that, by embracing a vision of female wholeness which encompasses an intriguing variety of desiring and desired female archetypes, *Goodnight Desdemona (Good Morning Juliet)* is uniquely in tune with the kind of representation young feminists respond to. My conclusion is that its particular brand of feminism accounts, in large part, for the play's continuing popularity.

05/29, 1145-1215

Angèle Séguin, Théâtre des petites lanternes

Le théâtre comme outil de développement, de médiation et de réconciliation: Au Nord comme au Sud

Trajectoire artistique et démarche personnelle où l'Être humain est au cœur de toutes mes réflexions et de ma pratique théâtrale que ce soit au Québec, au Canada ou sur le continent africain, cette communication est une invitation à emprunter une passerelle qui nous mènera à une rencontre avec la pratique de théâtre que je privilégie : le théâtre comme outil de développement, de médiation et de réconciliation. Pour y arriver, il faut consentir à ce que le théâtre soit plus qu'un fait artistique. Ma proposition est donc une invitation à porter d'abord notre attention sur le processus de recherche, de création et de diffusion autour de ma dernière pièce *Les lanternes oubliées ou Allégorie d'une planète en quête de lumière* créée en 1999, à Sherbrooke, par Le Théâtre des petites lanternes. Nous verrons comment cette approche de la création invite à une réflexion sur la structure dramaturgique, sur la direction d'acteur, sur l'approche de la diffusion dont la préparation est très singulière et capitale et, enfin, sur l'implication déterminante de la communauté et sa participation active jusque dans la représentation théâtrale. Dans la poursuite de cette même vision du théâtre, d'autres formes peuvent-elles être utilisées? Lesquelles? Doivent-elles être adaptées? Je souhaiterais ensuite vous faire part d'autres expériences théâtrales menées au Nord comme au Sud qui ont suscité l'intérêt d'institutions, d'organismes, de compagnies de théâtre et d'artistes. Leurs retombées (Article pour les Nations-Unies, Conférence à l'Université Laval, Direction d'une première Mission culturelle en RDC depuis plus de 20 ans...) témoignent de l'impact du théâtre comme outil de développement, de médiation et de réconciliation.

05/30, 1030-1100

Brian Smith, U Calgary

Reassessing the Mask

As we near the centenary of the first issue of *The Mask* in 1908, in which Edward Gordon Craig apparently called for the elimination of the human performer, it seems a good time to reassess the modernist revival of the mask as a theatrical instrument. This reassessment will necessarily draw attention to different uses of masks in modern and contemporary theatre, and underline a central dichotomy: masks viewed as elements of performance on the one hand, and masks used as

instruments of actor-training on the other. While that dichotomy is well-known, some of its inherent contradictions remain unquestioned and problematical. Furthermore, the matter of the use of masks as rehearsal instruments contributing to the search for theatrical style remains largely unexamined. Having worked with masks for the last twenty years both as a performer and as a teacher of acting, I wish to reflect on my own work in relation to the above historical and theoretical context. This critical reflection will be informed by three research projects having to do with the relationship between mask and theatrical style which I will be undertaking in the coming months: a rehearsal of *Richard III* starring William Hurt at Manitoba Theatre Centre; a production of Goethe's *Faust* at the University of Calgary; and a production of Genet's *The Maids* at New Dance Theatre, Calgary. 05/28, 1500-1530

Richard Sparkes, UPEI

A Teacher Prepares: Adapting the Methods of Performance in Education

Drawing from Stanislavski's method of creating the ideal, "authentic" performance, a methodology that seeks to instill in the actor a critical sense of evaluating both the external and internal circumstances of a role, while integrating the conditions of the actor's inner-life, Seymour B. Sarason, an education theorist, deconstructs the conventional, hierarchical system of education (particularly, the classroom). Sarason redefines the role of the educator by imposing a common, systematic process of achieving a common ideal between the actor and the teacher: authenticity. Just as an audience asks to be moved by, to be drawn into a performance, so should educators draw their students into subject matter. Once an audience/student is drawn in, the play/subject/classroom begins to provide meaning because it is performed in such a meaningful way. In this instance, the classroom becomes a democracy, a shared learning environment that remains democratic in direct relation to the degree to which educators become the ideal: authentic. This paper examines the complexities of the process of becoming the authentic teacher/performing artist, delves into the limitations of such a process, and explores the benefits it claims to yield.

05/30, 1530-1600

Paula Spurdakos, U of Toronto

From Winnipeg to Broadway: The Career of Judith Evelyn

This paper is intended to serve as an introduction to the work of Judith Evelyn, one of a remarkable group of Canadian-born or -raised actresses who had significant theatrical careers in the United States. Born Judith Evelyn Allen in 1913 in Seneca, South Dakota, she was brought to Canada by her parents when a small child. Although Evelyn's ambition during her childhood on the Canadian prairies was to be an actress, she was planning a teaching career when a summer with a Chautauqua group, and a winter with the Winnipeg Little Theatre under the direction of Nancy Pyper, made her change her mind. Work at Toronto's Hart House Theatre, again with Pyper, followed, as did acting on CBC radio, until Evelyn was lost to the theatre in Canada in 1936 when she went to California, then England, and finally to Broadway, the Straw Hat circuit, and Hollywood. Acclaimed for her many stage portraits of "abnormal women," Judith Evelyn is typical of her generation of Canadian performers in at least one regard: she and her career have not received the critical attention that they deserve. I propose to amend this regrettable situation insofar as is possible in the limited time allowed me by tracing Evelyn's early training and experience in Canada and elsewhere, and by considering some of the highlights of her noteworthy career, which was unfortunately cut short in 1967 by her premature death at the age of 54. 05/29, 1000-1030

Sam Stedman, U of Toronto

DNA's *Paula & Karla*: Politicized Naturalism

The propagandistic propensity of the media is well-established, and the demonization of both suspected and proven criminals is rampant. On the flip side of this coin, the media has also given us potential models for the glorification of said criminals — particularly mainstream movies like *Natural Born Killers*, which, incidentally, generated a small band of copycat admirers surrounding the trial of Paul Bernardo and Karla Homolka. After more than 100 years of naturalism (and its politically dim-witted big brother — realism), the supposedly objective representation of social forces acting on individuals has lost much of its initially subversive educational value via the extreme conventionalization enacted by the appropriative mainstream. Which is perhaps why DNA Theatre's environmental and hyperrealist production of *Paula & Karl* generated such discomfort. Anticipating the dangers of polarization, *Paula & Karl* reopened the cultural wound, allowing its audience to (re)consider, in real time, these monster-constructs in an admittedly fictional yet sufficiently banal, everyday context to open a new line of questioning, one that somewhat revisions the intended efficacy of early naturalism. The environment afforded the spectators ample exploration of humanizing and thought-provoking objects like Karl's extensive collection of Miles Davis CDs, while the pre-understood cultural text, and stylistic unconventionality, of the representation maintained enough critical distance to avoid unwanted sympathetic connections with the characters. Far from glorification or demonization, it presented a seemingly amoral yet highly political opportunity to combat this systemic and mythologized polarization, in the absence of which Paul and Karla may have attracted fewer "admirers." 05/28, 1500-1530

Benjamin Unterman, U of Alberta

Brundibar: Resistance by Opera

Brundibar, a children's opera produced at the Terezin Concentration Camp in 1943, was not only permitted, but encouraged by the Nazis, who saw it as a useful element in their promotion of Terezin as a model camp — humane, benign; half resort, half artists' colony. To the inmates, however, Brundibar offered an opportunity for a complex and dangerous encoding of defiance and resistance. A delegation of the International Committee of the Red Cross visited the Terezin camp in 1944: the Nazi "model camp" propaganda exercise, of which Brundibar was a part, was directed at this "audience." The paper draws on a rare report of this visiting Red Cross commission, survivor testimony, and existing production-related material, and endeavours to highlight the covert, yet theatrical, public articulation of the inmates' situation and perspective in the shadow of a dominant, lethal propaganda effort. 05/28, 1615-1645

Craig Walker, Queen's U

Justice Denied

The classical model that represents the dramatic spectacle of justice barely achieved is the *Oresteia* of Aeschylus. There we see one version, at any rate, of what the dramatic shape of justice achieved might look like: a theologically genderized quarrel resulting in a tie which is broken by the theologically hermaphroditic goddess of wisdom. Aeschylus's trilogy can still resonate powerfully for today's audiences, and yet the notion of a wholly new play that similarly portrayed an idealized achievement of justice seems improbable. Why? This essay will examine the representations of the failure to achieve real justice in several recent Canadian plays, which may include Michel Marc Bouchard's *The Coronation Voyage*, Judith Thompson's *Sled*, George F. Walker's *Heaven* and David

Young's *C/out*. My contention is that the difficulty of conceiving a plausible philosophical model of ideal justice and the difficulty of achieving a compelling dramaturgical configuration of dramatic justice are rooted in the same causes, and that certain plays provide a vivid representation of a general crisis in this matter that is endemic to contemporary society. The prevalent use of melodrama in Hollywood to represent ideal justice also will be considered (with attention given to the question of the extent to which this representation should be considered parodic). Some assessment will also be offered of the parallels between the Canadian dramaturgical representations of this problem and the renderings found in the work of certain contemporary philosophers of ethics. 05/31, 900-930

Jerry Wasserman, UBC

Portrait of a Little Theatre: The UBC Players' Club, 1916-25

In December 2002, the Theatre Department at the University of British Columbia celebrated the 50th anniversary of the opening of the Frederic Wood Theatre. As part of its celebrations the Department decided to commemorate the entire historical span of theatre at UBC, which goes back to the founding of the University Players' Club by Professor Frederic Wood in 1915. Among the materials unearthed in researching this history was a treasure trove of materials from the UBC Library's Special Collections, including detailed scrapbooks chronicling the Players' Club productions from its first season in 1916 through to the 1950s. A look at the first decade of the Players' Club reveals a fascinating snapshot of little theatre activity in Vancouver at a key juncture in the development of theatre in Canada. Under the direction of Freddy Wood, who had studied with George Pierce Baker at Harvard, the Players' Club produced work similar to what the Arts and Letters Club Players and Hart House were doing in Toronto: plays from the European art theatres, including those of Yeats and Lady Gregory; new American plays by Glaspell and O'Neill; the British moderns such as Shaw, Wilde and Barrie; and original Canadian work. The Players' Club premiered Isabel Ecclestone Mackay's *The Second Lie*, for example, later produced as part of Hart House's first bill of Canadian plays in 1921. 05/31, 1000-1030

Kathleen Gallagher, OISE, & Belarie Hyman Zatzman, York U.

Conflict and Cooperation: Theatre Pedagogy with Youth

Thematically, this session will address theatre practices and pedagogy with youth. Two papers will come together around questions of listening to youth speak. We will examine the kinds of artworks youth make and the complex processes of productive conflict and (mis)communications involved in

making art collaboratively. From two different research sites, we attempt to understand these processes and how they might conceptually broaden our knowledge of liberatory pedagogies aimed at greater inclusion and experimentation in drama classrooms. Among the questions posed by the two companion papers are: what are young people's perceptions about and cultural affiliations made through theatre? How do they understand the complex ways in which they collaborate across difference in theatre projects and where do the tensions lie? How do the dialectical and embodied features of theatre pedagogy provoke creativity? How do we produce arts materials that speak to history and memory in the present moment? How do we begin to create practices of remembrance within communities? How does the experience of being involved in theatre education projects allow participants and practitioners the possibility of seeing extensions of themselves in the art and, at once, of seeing extensions of the different forms of art-making in themselves? Situating youth voices as central to understanding theatre education processes, these papers will excavate how theatre documents and illuminates identity construction and aesthetic practices. 05/30, 900-1000

Jacob Zimmer, Small Wooden Shoe

In and out of tradition and history

Investigating how and why history and tradition get used in contemporary theatre practice. Do artists think of themselves as practicing within a tradition? What is the relationship of the "avant-garde" to history? When content is historical what is the purpose? Where are the boarder lines between museum pieces, historical revisionism and functional use? How does history carry forward to practice? And most difficultly, why? Examining historical analysis and performance issues from Marx, Walter Benjamin, Euripides, Helene Cixous, Deleuze and Guattari, Foucault, Freddie Rokem, Brecht, Shakespeare, Shaw, Charles L. Mee Jr., Jacob Wren Howard Barker and many more, this paper/performance will undoubtedly bite off more than it can chew in an attempt at information overload leading to pattern recognition. Both an academic paper and the next installment of the Delayed Knee Jerk Reaction series, I will bring the presentation of a paper into the realm of performance and performance into the academic field. The Delayed Knee Jerk Reaction Series (Nov. 01 to March. 02) are a series of performance in which I, a theatre artist who leans towards formalism, try to say what I mean using original material, excerpted scenes and text, a music stand and some puppets. 05/28, 1330-1400

*Il n'est jamais trop tard pour renouveler votre
abonnement!*

Association News & Notices / Informations de l'Association

The Magnetic North Theatre Festival

The Magnetic North Theatre Festival is a new national festival of the finest in Canadian theatre, with a focus on Canadian productions in English (whether originally created in English or English versions of productions from French or from other languages within Canada). The idea of a Canadian theatre festival has been percolating for some time, and with the support of the theatre community from across the country will now become a reality under the aegis of the newly-incorporated, non-profit **Canadian Theatre Festival Society**.

Geographically, "magnetic north" is not a fixed point: its location is constantly changing. As its name suggests, the Magnetic North Theatre Festival will not be a stationary festival but will travel from place to place. Based in Ottawa it will premiere there in **June 2003** for a ten-day run, hosted by the National Arts Centre (the festival's co-presenter,) the Great Canadian Theatre Company, The Ottawa Little Theatre and The University of Ottawa and will return every second year thereafter. In alternate years the festival will be hosted by theatre communities in other Canadian cities.

In 2004 the Magnetic North Theatre Festival will be held in Edmonton, Alberta.

Under the direction of Artistic Director Mary Vingoe and Festival Associate Sarah Stanley, the artistic vision of the Magnetic North Theatre Festival is one of **excellence, inclusiveness and creative development**. Dedicated to work on tour, the festival will provide a forum for the theatre community to celebrate the quality and diversity of Canadian theatre as never before. It will stimulate the independent creative vision of individual artistic directors and pique the interest of audiences from coast to coast.

The festival will showcase the diversity of artistic work from across the country, and will introduce Canadian audiences to touring productions from every region. Programmed with a commitment to artistic excellence, the festival will also act as an international ambassador for Canadian theatre.

The Magnetic North Theatre Festival will include a public forum on Canadian Theatre called **Magnetic Encounters**, professional workshops on touring and a contact room for artists and presenters.

Beyond the 4th Wall Aesthetic Distance and Community in the 21st Century

Theatre Department - University of Regina, April 16 – 18, 2004

We live in a world where imbedded notions of community are being challenged and revisioned; how do theatre and other performance models respond to destabilized definitions and shifting expectations? What are the implications of aesthetic distance when the notion of

community is destabilized? What are the implications of creating theatre and nurturing audiences in general? This conference explores the notion of aesthetic distance and to consider issues of community with a particular focus on (re)presentation, patronage and spectatorship.

Keynote performance: Saturday April 17 Byrna Barclay's

A ROOM WITH FIVE WALLS

Produced by Regina's Curtain Razors Inc., and directed by Joey Tremblay

Proposals for panels, performances and abstracts for individual papers are now being sought and may address such issues as:

- Theories/practices/politics of aesthetic distance
- Community: definitions/challenges/relationships
- Aesthetic distance: artists /voices/representations
- The role of scenography and production as agent for mediation or provocation
- Dramaturgical strategies for non-traditional process and performance

Please send proposals by **October 31, 2003**. Panel proposals must include all participants and all abstracts must be limited to 250 words. Panels should be limited to 4 participants. Performance/workshop proposals must include a list of technical/space requirements. Final papers should not exceed 15 minutes in length.

Please send your proposal by email to
Wes.Pearce@uregina.ca

La Bourse Heather McCallum The Heather McCallum Scholarship 2003

This scholarship was established in 1987 in honour of the former director of the Theatre Department at the Toronto Municipal Reference Library. Every year a maximum bursary of \$1200 is made available by competition to theatre specialists, both established and new. Preference is given to theatre research, but projects touching on dance, opera, cinema, television or scenography are also eligible. The scholarship is aimed towards projects not usually fundable under other subsidy schemes. For example, the committee will refuse a request for doctoral research money, but will welcome a well-defined project including subsidy for travel to theatre sites, for consulting special collections, for purchase or access to film or video materials.

Candidates are asked to submit the following:

- a) a letter (1 or 2 pages) describing the project for which assistance is required;
- b) a detailed breakdown of costs;
- c) information concerning applications to other granting agencies;
- d) an up-to-date curriculum vitae;
- d) the names of two persons who have been asked to send letters of reference directly to the Secretary of the Committee. Letters should comment on the project, on the candidate's scholarship record and potential.

This year's deadline for applications for the 2003 Heather McCallum Scholarship is **1 April 2003**. Applications should be sent to:

Heather Jones Email/courriel: heather.jones@northatlantic.nf.ca
 Box 370 Phone/tél: 709 891 1253; Fax# 705 891 2256
 College of the North Atlantic
 Burin Bay Arm, NFLD Canada A0E 1G0

For more complete information concerning Terms of Reference, Selection Criteria and Application Procedures, please refer to the *Newsletter* website: <http://www.umoncton.ca/facarts/anglais/actr/artc.htm>

PS. If you'd like to contribute to the McCallum Fund, your tax deductible contribution will be welcomed warmly by our treasurer, Brian C. Parkinson, Division of Theatre & Dramatic Arts, University of Lethbridge, Lethbridge, AB T1K 3M4 <parkinson@uleth.ca>

La Bourse Heather McCallum fut établie en 1987 pour honorer l'ancienne directrice du Département de théâtre de la Bibliothèque de Référence de la Communauté urbaine de Toronto. Cette bourse annuelle, d'un montant maximum de 1200 \$, est à la disposition des spécialistes du théâtre, non seulement ceux qui sont établis, mais aussi les débutants. Tout en restant ouverte à chaque champ d'activité artistique comme la danse, l'opéra, le cinéma, la télévision et la scénographie, la bourse accorde la préférence aux études qui sont particulièrement liées à la recherche théâtrale. Elle est orientée vers des projets qui ne rencontrent pas les conditions requises pour obtenir d'autres subventions. Par exemple, le comité refusera une demande de subvention pour des frais de recherche doctorale, mais accueillera des projets bien définis, liés au domaine de la recherche, tels: la subvention de déplacement pour visiter les sites de théâtres, pour consulter une collection spéciale d'ouvrages, pour l'achat ou le transfert de matériel filmé ou sur videocassette, ou pour l'archivage.

Les candidats doivent soumettre:

- a) une lettre d'une ou deux pages décrivant le projet et sa contribution à la discipline
- b) un bilan détaillé des dépenses
- c) l'information sur autres demandes faites aux autres sources de subvention
- d) un curriculum vitae récent
- e) le nom des deux personnes qui fourniront des références écrites directement au secrétaire du comité. Les lettres doivent porter sur le projet, sur le dossier scolaire du candidat ou de la candidate, et sur son potentiel.

La date limite d'acceptation des demandes pour la bourse de 2003 est le **1er avril 2003**. Pour soumettre une demande, on doit s'adresser à:

Pour plus de renseignements sur les critères de la Bourse Heather McCallum, vous pouvez consulter le site web du *Bulletin* de l'ARTC : <http://www.umoncton.ca/facarts/anglais/actr/artc.htm>

La Bourse Heather McCallum est aussi une fondation charitable sujette aux dégrèvements d'impôts. Le public est invité à faire un don à l'ordre du "ACTR-Heather McCallum Scholarship Fund" et de l'envoyer à: Brian C. Parkinson, Division of Theatre & Dramatic Arts, University of Lethbridge, Lethbridge, AB T1K 3M4 <parkinson@uleth.ca>

NOW AVAILABLE...

The Theatre Listing 2003

A **comprehensive directory** of over 300 professional theatre companies and performing arts facilities across Canada. Also includes listings for government departments, arts agencies, a list of rental spaces and a calendar of theatre festivals.

This one-of-a-kind directory has become an essential reference for producers, playwrights, students and theatre professionals across the country.

Price: **\$28.00** + \$2.50 S&H

To order your copy of ***The Theatre Listing 2003***, please contact the
PACT Communications Centre at:

30 St. Patrick Street
2nd floor

Toronto, ON M5T 3A3

Tel: 416-595-6455, ext. 16 or 1-800-263-7228, ext. 16

Email: info@pact.ca **Website:** www.pact.ca

Bibliography Up-Date / Mise-à-jour de la bibliographie 2003

John Ball

The material listed here is available on-line, together with previous annual updates at the ACTS website:
www.lib.unb.ca/Texts/Theatre/

Vous pouvez consulter les documents ci-dessus, ainsi que les mises à jour précédentes sur le site Internet ACTS: www.lib.unb.ca/Texts/Theatre/

1. *Now what? Theatre Ontario*. 1st Ed. ed. Toronto: Theatre Ontario, 2000+. Every 1 or 2 years
2. "Theatre in society: politics, plays & performance: essays by Canadian theatre practitioners on the occasion of the Canadian Theatre Conference, Ottawa, 2002." Papers presented at the Canadian Theatre Conference, Ottawa, PUC Play Service (Toronto), 2002. 54 p.
3. Ailles, Jennifer. "Adapting the Bard: a virtual guide. Canadian Shakespeare festival web sites bring the Bard to media-savvy audiences." *CTR* 111 (Summer 2002): 28-32. illus.
4. Appleford, Robert. "The Indian "act": postmodern perspectives on native Canadian theatre." Ph.D., University of Toronto, 1999. 369 p.
5. Appleford, Robert. "Making relations visible in Native Canadian performance." In *Siting the other: revisions of marginality in Australian and Canadian drama*, edited by Marc Maufort and Franca Bellarsi, 233-246. Brussels: P.I.E. Peter Lang, 2001.
6. Auslander, Philip. "La performance en direct dans une culture médiatisé." *Annuaire théâtral* 29 (printemps 2001): 125-140.
7. Badir, Patricia L. "'So entirely unexpected': the modernist dramaturgy of Marjorie Pickthall's 'The Wood Carver's Wife'." *Mod. Dram.* 63, no. 2 (Summer 2000): 216-245.
8. Bain, Clarence. "Le Black Theatre Workshop de Montréal: un nouveau bilan." *Annuaire théâtral* 29 (printemps 2001): 141-155.
9. Batdorf, Erika, Leslie French, Sallie Lyons, and Catherine Marrion. "Sitting and talking ... about movement?!" *CTR* 109 (Winter 2002): 12-17.
10. Bateman, David. "'Performing femininity" on and off stage: confronting effeminaphobia through drag performance." *CTR* 109 (Winter 2002): 38-41. illus.
11. Beasley, David. *McKee Rankin and the heyday of the American theater*. Waterloo: Wilfrid Laurier University Press, 2002. 544 p. illus.
12. Beauchamp, Hélène. "Comment les compagnies franco-canadiennes "parlent théâtre"." *Jeu* 101 (hiver 2001): 135-138. illus. Festival du théâtre des régions
13. Beauchamp, Hélène, and Joël Beddows. *Les Théâtres professionnels du Canada francophone: entre mémoire et rupture*. Ottawa: Le Nordir, 2001. 302 p.
14. Belliveau, George. "Glace Bay to Hollywood: a political journey." *THIC* 22, no. 1 (Spring 2001): 46-57.
15. Belzil, Patricia. "Les mots ... osés sur la scène jeunes publics." *Jeu* 103 (juin 2002): 108-116. illus.
16. Bennett, Susan. "Virtually Canadian: the 'artist of the millenium' is right at home in Canada." *CTR* 111 (Summer 2002): 22-27. illus.
17. Boisvert, Nathalie, and Micheline Chevrier. *Dialogues: pratiques d'écriture contemporaines du Québec et du Canada: langue et traduction théâtrale/ Contemporary writing practices from Quebec and Canada: language and theatre translation*. Montréal: Centre des auteurs dramatiques, 2002. 57 p. illus.
18. Boudreault, Françoise. "L'acrobate, le cheval et la nature: arts du cirque et théâtralité." *Jeu* 102 (mars 2002): 114-121. illus.
19. Bourdages, Etienne. "Entre baroque et désordre." *Jeu* 103 (juin 2002): 35-39. illus. 'Les joyeuses Commères de Windsor' Théâtre du Nouveau Monde
20. Boyko-Head, Christine. "Autobiographical imprints in nineteenth-century Canadian drama: Sarah Anne Curzon's *Laura Secord: the heroine of 1812/3*." *THIC* 22, no. 1 (Spring 2001): 3-17.
21. Brault, Marie-Andrée. "Camélias hybrides." *Jeu* 103 (juin 2002): 24-26. illus. 'Camélias' Pascal Brullemans Persona Théâtre
22. Brault, Marie-Andrée. "Espaces habités." *Jeu* 102 (mars 2002): 92-96. illus. Espace GO; Union française
23. Brault, Marie-Andrée. "L'éprouvette et le rabot." *Jeu* 103 (juin 2002): 169-172. illus.
24. Brault, Marie-Andrée. "Regards croisés sur le FTA." *Jeu* 101 (hiver 2001): 115. illus.
25. Brault, Marie-Andrée. "Une théâtralité fuyante." *Jeu* 101 (hiver 2001): 116-122. illus. Festival de théâtre des Amériques
26. Brault, Marie-Andrée. "Voyage au pays des petits objets mutants." *Jeu* 101 (hiver 2001): 182-184. illus. Nathalie Derome
27. Brydon, Diana, and Irena R. Makaryk. *Shakespeare in Canada a world elsewhere?* Toronto: University of Toronto Press, 2002. 454 p.

28. Buckley, Joanne. "Live and kicking: a disabled audience member contemplates the body in the audience and on the stage." *CTR* 109 (Winter 2002): 70-73.
29. Burnett, Linda. "Redescribing a world: towards a theory of Shakespearean adaptation in Canada." *CTR* 111 (Summer 2002): 5-9. illus.
30. Cellard, Karine. "Un divertissement moral de l'entre-deux-guerres à Montréal. Analyse du fonds d'archives de la troupe Bertrand de Rosemont." *Annuaire théâtral* 29 (printemps 2001): 156-182.
31. Chan, Jennifer Kay. "Editorial; Chinese Canadian theatre." *CTR* 110 (Spring 2002): 3-4.
32. Chan, Jennifer Kay. "Hey, Mr. Producer!: the spotlight shines on producer Derrick Chua." *CTR* 110 (Spring 2002): 20. illus.
33. Chan, Marty. "The ethnic playwright's challenge." *CTR* 110 (Spring 2002): 12-15. illus.
34. Chapman, Vernon. *Who's in the goose tonight?: an anecdotal history of Canadian theatre*. Toronto: ECW Press, 2001. 656 p. illus.
35. Charbonneau, Dominique. "Le Théâtre le Clou: un survivant qui a douze ans." *Jeu* 103 (juin 2002): 69-75. illus.
36. Choinière, Olivier. "Si j'ose dire." *Jeu* 103 (juin 2002): 91-97. illus.
37. Chua, Derrick. "The spirit of China lives in Canadian theatre." *CTR* 110 (Spring 2002): 16-19. illus.
38. Côté, Michelle, Guylaine Proulx, and Isabelle Thellen. *Les Têtes Heureuses. 1982-2001*. Chicoutimi: Protée éditeur, 2002. 62 p. illus. Théâtre des Têtes Heureuses Rodrigue Villeneuve
39. Crête, Stéphane. "Les idées dangereuses." *Jeu* 101 (hiver 2001): 87-92. illus.
40. Cushman, Robert. *Fifty seasons at Stratford*. Toronto: McClelland and Stewart, 2002. 224 p. illus.
41. David, Gilbert, and Sylvain Schryburt. *Théâtres au programme: panorama des programmes de théâtre de langue française à Montréal au XXe siècle*. Montréal: Bibliothèque nationale du Québec, 2002. 64 p. illus.
42. Dickinson, Peter. *Here is queer: nationalisms, sexualities and the literatures of Canada*. Toronto: University of Toronto Press, 1999. x, 262 p.
43. Eruli, Brunella. "Présence et absence: Kantor en scène." *Annuaire théâtral* 30 (automne 2001): 125-139.
44. Euringer, Fred. *A fly on the curtain*. Ottawa: Oberon Press, 2000. 218 p. illus.
45. Fancy, David. "The Marshfire guild system: mobilising community resources." *alt.theatre* 2, no. 1 (June 2001): 12-13. illus.
46. Farrell, Ryan. "Mentoring Canadian theatre: Paul Thompson's influence on the state of Canadian theatre through his work in collective creation during the 1970s and early 1980s." M.A., University of Alberta, 2000. 7, 144 p.
47. Fernet, Stéphanie. "Point de rencontre." *Jeu* 101 (hiver 2001): 24-28. illus. Jean-Frédéric Messier 'Au moment de sa disparition; Wajdi Mouawad 'Pacamambo'
48. Féral, Josette. "Que peut (ou veut) la théorie du théâtre? La théorie comme traduction." *Annuaire théâtral* 29 (printemps 2001): 28-50.
49. Filewod, Alan. "'From twisted history': reading 'Angélique' by Lorena Gale." In *Siting the other: revisions of marginality in Australian and Canadian drama*, edited by Marc Maufort and Franca Bellarsi, 279-290. Brussels: P.I.E. Peter Lang, 2001.
50. Filewod, Alan. *Performing Canada: the nation enacted in the imagined theatre*. Kamloops, B.C.: Faculty of Arts, University College of the Cariboo, 2002. xviii, 120 p. illus.
51. Filewod, Alan, and David Watt. *Workers' playtime: theatre and the labour movement since 1970*. Sydney, NSW: Currency Press, 2001. vii, 278 p. illus.
52. Fischlin, Daniel. "Adaptation as a rite of passage: 'A Shakespeare Pageant'." *CTR* 111 (Summer 2002): 74-86.
53. Fischlin, Daniel. "Theatrical adaptations of Shakespeare in Canada: a working bibliography." *CTR* 111 (Summer 2002): 67-73.
54. Fischlin, Daniel, and Mark Fortier. *Adaptations of Shakespeare: a critical anthology of plays from the seventeenth century to the present*. London & New York: Routledge, 2001. 328 p.
55. Fischlin, Daniel, and Ric Knowles. "Adapting Shakespeare in Canada: Editorial." *CTR* 111 (Summer 2002): 3-4.
56. Fortier, Mark. "Dancing with Shakespeare: Tom Stroud and Winnipeg's Contemporary Dancers." *CTR* 111 (Summer 2002): 43-45. illus.
57. Fouquet, Ludovic. "Des frontières brassées par l'intime." *Jeu* 101 (hiver 2001): 123-126. illus. Festival de théâtre des Amériques
58. Fouquet, Ludovic. "La nuit, le sang et l'azur: une passion mexicaine." *Jeu* 103 (juin 2002): 14-17. illus. 'Apassionada' Sophie Faucher Théâtre de Quat'Sous
59. Francoeur, Louis. *Le théâtre brèche: essai avec la collaboration de Marie Francoeur*. Montréal: Tryptique, 2002. 231 p.
60. Gallagher, Kathleen. "Gendered bodies and high school girls: devising theatre." *CTR* 109 (Winter 2002): 8-11.
61. Gardner, David. "A checklist of books by and about Canadian artists in the performing arts." *THIC* 22, no. 1 (Spring 2001): 72-91.

62. Garneau, Michèle. "Effets de théâtralité dans la modernité cinématographique." *Annuaire théâtral* 30 (automne 2001): 24-40.
63. Garneau, Michèle, and André Loiselle. "Entre théâtre et cinéma. Présentation." *Annuaire théâtral* 30 (automne 2001): 9-12.
64. Gauthier, Elise, and Melody Louie. "'Safari de banlieue': un terrain apprivoisé." *Liaison* 113 (hiver 2001): 16-17.
65. Gauthier, Stéphane. "'Du pépin à la fissure': la prodigieuse force de la fiction." *Liaison* 106 (printemps 2000): 29-30. Patric Desbiens Théâtre Nouvel-Ontario
66. Gauthier, Stéphane. "Tourment existentiel et flou artistique." *Liaison* 114 (printemps 2002): 36-37. 'Violette sur terre' de Carole Fréchette
67. Gilbert, Reid. "Escaping the 'savage slot': interpellation and transgression in George F. Walker's 'Suburban Motel'." In *Siting the other: revisions of marginality in Australian and Canadian drama*, edited by Marc Maufort and Franca Bellarsi, 325-345. Brussels: P.I.E. Peter Lang, 2001.
68. Glaap, Albert-Reiner. "Drew Hayden Taylor's dramatic career." In *Siting the other: revisions of marginality in Australian and Canadian drama*, edited by Marc Maufort and Franca Bellarsi, 217-232. Brussels: P.I.E. Peter Lang, 2001.
69. Godard, Barbara. "Between performative and performance: translation and the theatre in a Canada/Quebec context." *Mod. Dram.* 63, no. 3 (Fall 2000): 327-358.
70. Godin, Diane. "Ecce homo: notes d'une spectatrice." *Jeu* 102 (mars 2002): 107-109. illus. 'Hamlet-Machine' Heiner Müller
71. Godin, Diane. "L'acteur-créateur: entretien avec Marc Béland et Denis Bernard." *Jeu* 102 (mars 2002): 83-91. illus.
72. Godin, Diane. "L'un et les autres." *Jeu* 103 (juin 2002): 27-28. illus. 'Le Ventriloque' Larry Tremblay Espace GO
73. Grace, Sherrill. *Canada and the idea of north*. Montreal: McGill-Queen's University Press, 2002. 365 p.
74. Grace, Sherrill. "Creating the girl from God's country: Sharon Pollock's 'Moving Pictures'." *Can. Lit.* 172 (2002): 98-117.
75. Grace, Sherrill. "Incorporating the 'Butterfly' in plays by David Henry Huang and Robert Lepage." *The Hannan Ronshu* 10, no. 2 (2001): 11-25.
76. Graham, Catherine. "Editorial: Theatrical bodies and everyday life." *CTR* 109 (Winter 2002): 3-4.
77. Gray, Charlotte. *Flint & Feather: the life and times of E. Pauline Johnson, Tekahionwake*. Toronto: HarperFlamingoCanada, 2002. 438 p. illus.
78. Grenier, Luc. "Le festival annuel d'innovation théâtrale (FAIT) à L'Assomption." *Jeu* 102 (mars 2002): 42-44. illus. Théâtre Hector-Charland
79. Guevara, Lina de. "Wordplay: creating connections through play readings." *alt.theatre* 2, no. 1 (June 2001): 11.
80. Hamilton, W. A. "Making 'Mindlands'." *CTR* 109 (Winter 2002): 22-23. illus.
81. Hatchuel, Sarah. "Shakespeare, de la scène élisabéthaine au cinéma: une perspective historique et esthétique." *Annuaire théâtral* 30 (automne 2001): 59-74.
82. Hays, Matthew. "Two tier theatre? What does the Mirvishes' success mean for Canadian theatre?" *CTR* 111 (Summer 2002): 100-101.
83. Heatley, Stephen. "Adapting Shakespeare to an outdoor Canadian Prairie reality: Is Shakespeare a Prairie playwright?" *CTR* 111 (Summer 2002): 63-66. illus.
84. Hellot, Marie-Christiane. "De fureur et de nuit." *Jeu* 101 (hiver 2001): 44-48. illus. 'Macbeth' Théâtre du Nouveau Monde
85. Hellot, Marie-Christiane. "De la mise en scène comme la mise à mort." *Jeu* 102 (mars 2002): 73-82. illus. 'Hamlet-Machine' Heiner Müller; '(Oncle) Vanja' Howard Barker
86. Hellot, Marie-Christiane. "Du risque, du réconfort... et de la pertinence de monter 'Les Bonnes' et 'Catoblépas'." *Jeu* 101 (hiver 2001): 93-98. illus.
87. Hernandez, Catherine. "Beijing Opera in Canada: the place in Canada today of this traditional operatic form." *CTR* 110 (Spring 2002): 41-43. illus.
88. Hébert, Chantal, and Irène Perelli-Contos. *La face cachée du théâtre de l'image*. Saint-Nicolas, Québec: Presses de l'Université Laval, 2001. 202 p.
89. Hoffman, James, and Ginny Ratsoy. *Playing the Pacific Province: an anthology of British Columbia plays, 1967-2000*. Toronto: Playwrights Canada Press, 2001. ix, 520 p.
90. Hong, John James. "'Gold Mountain Guest': a director's diary." *CTR* 110 (Spring 2002): 35-37. illus.
91. Hunter, Martin. *Romancing the Bard: Stratford at fifty*. Hamilton, ON: Dundurn Press, 2002. 304 p. illus.
92. Hurford, Deborah-Kim Marie. *Running through the devil's club: a theatrical exploration in healing*. Edmonton: River Books, 2001. xiv, 214 p. illus.
93. Hurley, Erin. "Carbone 14's intelligent and responsive body." *CTR* 109 (Winter 2002): 26-31. illus.
94. Jacques, Hélène. "Structures rythmiques dans 'Le passage de l'Indiana': ressacs et dérives du sens." *Annuaire théâtral* 30 (automne 2001): 140-162.
95. Karastamatis, John. "Missed stories: has inadequate script development hampered the success of Chinese Canadian theatre in Toronto?" *CTR* 110 (Spring 2002): 21-22. illus.
96. Kerr, Rosalind. "Re-surfacing the Chinese-Canadian body in performance: Elyne Quan's 'Surface Tension' and 'What?'." *CTR* 109 (Winter 2002): 32-37. illus.

97. Kerr, Rosalind. "Trevor Schmidt retells *Tales from the Hospital*: a postmodern experiment." *THIC* 22, no. 1 (Spring 2001): 32-45. illus.
98. Kim, Gloria. "Marjorie Chan: a discussion of acting and writing processes with the Toronto-based actor." *CTR* 110 (Spring 2002): 26-30. illus.
99. Knowles, Ric. "Reading 'Elsinore': the ghost and the machine." *CTR* 111 (Summer 2002): 87-99. illus.
100. Knowles, Ric. "Translators, traitors, mistresses and whores: Monique Mojica and the mothers of the Métis Nations." In *Siting the other: revisions of marginality in Australian and Canadian drama*, edited by Marc Maufort and Franca Bellarsi, 247-266. Brussels: P.I.E. Peter Lang, 2001.
101. Koltai, Judith. "Making sense, getting through - 'the word's body'." *CTR* 109 (Winter 2002): 5-7. illus.
102. Lanctôt, Simon. "La réception critique du théâtre au Québec: le succès de la Locandiera au TNM." M.A., Université de Montréal, 2000. xvi, 175, [69] p. illus.
103. Lau, Doretta. "Simon Johnston: two cultures, one vision (interview by Jim Wong-Chu)." *CTR* 110 (Spring 2002): 31-34. illus.
104. Lavigne, Louis-Dominique. "Morceaux de vie réelle." *Jeu* 101 (hiver 2001): 20-23. illus. Michael Healey 'Les Étoiles d'Angus'
105. Lavoie, Bernard. "DynamO Théâtre: moving images of teenage life." *CTR* 109 (Winter 2002): 42-45. illus.
106. Lazaridès, Alexandre. "Contes de la cité sans défense." *Jeu* 102 (mars 2002): 131-133. illus. Théâtre de Quat'Sous 'J'ai pas fermé l'oeil de la nuit...'
107. Lazaridès, Alexandre. "De l'injouable." *Jeu* 101 (hiver 2001): 70-79. illus.
108. Lazaridès, Alexandre. "Faire payer les pauvres." *Jeu* 103 (juin 2002): 11-13. illus. 'Bhopal' Teesri Duniya Theatre
109. Lazaridès, Alexandre. "Figures du labyrinthe." *Jeu* 102 (mars 2002): 100-106. illus. '(Oncle) Vania' Howard Barker
110. Lazaridès, Alexandre. "La guerre a ses raisons." *Jeu* 102 (mars 2002): 59-62. illus. Théâtre de Quat'Sous 'Six personnages en quête d'auteur' Luigi Pirandello
111. Lazaridès, Alexandre. "La rancune des morts." *Jeu* 102 (mars 2002): 46-50. illus. 'L'Orestie (Agamemnon, les Choéphores, les Euménides) Théâtre du Nouveau Monde
112. Lazaridès, Alexandre. "A l'enseigne de la scénographie." *Jeu* 101 (hiver 2001): 140-143. illus.
113. Lazaridès, Alexandre. "Scapin misanthrope." *Jeu* 101 (hiver 2001): 49-52. illus. 'Les Fourberies de Scapin' Théâtre du Rideau Vert
114. Lefebvre, Paul. "A boat of uncertain identity." *alt.theatre* 2, no. 1 (June 2001): 14-15. illus.
115. Leroux, Patrick. "Carnet parisien d'étudiant et spectateur." *Liaison* 109 (hiver 2000-2001): 34-35.
116. Leroux, Patrick. "Carnet parisien d'étudiant et spectateur." *Liaison* 110 (printemps 2001): 29-30.
117. Leroux, Patrick. "Carnet parisien d'étudiant et spectateur." *Liaison* 114 (printemps 2002): 39-40.
118. Leroux, Patrick. "Carnet parisien d'étudiant et spectateur." *Liaison* 112 (automne 2001): 40-41.
119. Leroux, Patrick. "Carnet parisien d'étudiant et spectateur." *Liaison* 111 (été 2001): 33-34.
120. Leroux, Patrick. "Les alliances stratégiques dans le théâtre francophone au Canada." In *Les théâtres professionnels du Canada francophone: entre mémoire et rupture*, edited by H. Beauchamp and J. Beddows, 198-208. Ottawa: Le Nordir, 2001.
121. Leroux, Patrick. "Tendances: le théâtre franco-ontarien." *Liaison* 98 (sept 1998): 19-21.
122. Lesage, Marie-Christine. "La théâtralité hors de ses frontières." *Annuaire théâtral* 30 (automne 2001): 5-8.
123. Levesque, Solange. "In memoriam: Aline Gélinas (1956-2001)." *Jeu* 102 (mars 2002): 9. illus.
124. Levesque, Solange. "Le corps mis en lumière: entretien avec Christiane Cohendy." *Jeu* 102 (mars 2002): 134-141. illus.
125. Levesque, Solange. "Pleins feux sur Tchekhov." *Jeu* 102 (mars 2002): 110-112. illus. '(Oncle) Vania' Howard Barker
126. Liebiein, Leanoire. "Dave veut jouer 'Richard III': interrogating the Shakespearean body in Quebec." *CTR* 111 (Summer 2002): 15-21. illus.
127. Little, Edward James. "Casting shadows: the South Asian Youth Action Project." *alt.theatre* 2, no. 1 (June 2001): 8-10. illus.
128. Little, Edward James. "Theatre & community: case studies of four colway-style plays performed in Canada." Ph.D., University of Toronto, 1997. 297 p.
129. Loiselle, André. "Le cadavre à l'intersection du théâtre et du cinéma dans 'Lilies' et 'Being at home with Claude'." *Annuaire théâtral* 30 (automne 2001): 75-96.
130. Loiselle, André. "'Les Muses orphelines' du théâtre au cinéma: en conversation avec Robert Favreau." *Annuaire théâtral* 30 (automne 2001): 97-108.
131. Londré, Felicia Hardisin, and Daniel J. Watermeier. *The history of North American theater: the United States, Canada and Mexico, from pre-Columbian times to the present*. New York: Continuum, 2000. 541 p. illus.
132. Loughran, Keira. "One side of the river: a Chinese odyssey. A theatre artist returns to her homeland." *CTR* 110 (Spring 2002): 47-48. illus.

133. MacKay, Ellen. "The spectre of straight Shakespeare: new ways of looking at old texts in 'Goodnight Desdemona' and 'Mad Boy Chronicle'." *CTR* 111 (Summer 2002): 10-14. illus.
134. Macpherson, Susan. *Encyclopedia of theatre dance in Canada*. Toronto: Dance Collection Danse Press/es, 2000. 672 p. illus.
135. Martin, Bernard. "Dramaturgie et analyse dramaturgique." *Annuaire théâtral* 29 (printemps 2001): 82-98.
136. Martinez, Manuel Garcia. "Le temps et le rythme au théâtre." *Annuaire théâtral* 29 (printemps 2001): 69-81.
137. Massoutre, Guylaine. "Au risque du non-sens et de l'invisibilité: hiver et printemps 2001 en danse." *Jeu* 101 (hiver 2001): 104-114. illus.
138. Massoutre, Guylaine. "Bébés de sortie: à la découverte d'un haut degré d'exigence artistique." *Jeu* 101 (hiver 2001): 14-17. illus.
139. Massoutre, Guylaine. "Danses sous influences: l'automne 2001 en danse." *Jeu* 103 (juin 2002): 128-141. illus.
140. Maufort, Marc. "Forging "aboriginal realism": first nations playwriting in Australia and Canada." In *Siting the other: revisions of marginality in Australian and Canadian drama*, edited by Marc Maufort and Franca Bellarsi, 7-22. Brussels: P.I.E. Peter Lang, 2001.
141. Maufort, Marc, and Franca Bellarsi. *Crucible of cultures: anglophone drama at the dawn of a new millenium*. Bruxelles etc.: PIE Peter Lang, 2002. 343 p.
142. McCutcheon, Mark. "A midsummer night's mash-up: adapting Shakespeare as a Canada day dance party." *CTR* 111 (Summer 2002): 33-42. illus.
143. Melançon, Benoît. "Naissances du drame bourgeois." *Jeu* 101 (hiver 2001): 80-86. illus.
144. Michaud, Ginette. "Relief de Kantor." *Annuaire théâtral* 30 (automne 2001): 111-124.
145. Mirrlees, Tanner. "Kate Lynch's all-woman dream: the director of Theatre Passe Muraille's stellar all-woman production of 'A Midsummer Night's Dream' discusses gender, doubling and dreaming in a wide-ranging interview." *CTR* 111 (Summer 2002): 50-59. illus.
146. Newman, Michelle. "body/absence/body: Symptomatology." *CTR* 109 (Winter 2002): 18-21. illus.
147. Nguyen, Bernard. "Theatre in Quebec: a test of perseverance. An interview with an actor from mainland China who now makes Montreal her home." *CTR* 110 (Spring 2002): 23-25. illus. Aimee Lee
148. Nichols, Glen. "The mirror remade: cultural affirmation in the plays of Herménégilde Chiasson." *THIC* 22, no. 1 (Spring 2001): 18-31.
149. Nin, Chan Ka. "My first opera: the ten year journey 'Iron Road' travelled to arrive on stage." *CTR* 110 (Spring 2002): 38-40. illus.
150. Nothof, Anne. "Canadian 'ethnic' theatre: fracturing the mosaic." In *Siting the other: revisions of marginality in Australian and Canadian drama*, edited by Marc Maufort and Franca Bellarsi, 193-215. Brussels: P.I.E. Peter Lang, 2001.
151. Nunn, Robert. "Crackwalking: Judith Thompson's marginal characters." In *Siting the other: revisions of marginality in Australian and Canadian drama*, edited by Marc Maufort and Franca Bellarsi, 311-323. Brussels: P.I.E. Peter Lang, 2001.
152. Ouellette, Michel. "Aveux d'un auteur dramatique sans aveu." *Liaison* 111 (été 2001): 10-13. illus.
153. Ouzounian, Richard. *Stratford gold: 50 years, 50 stars, 50 conversations*. Toronto: McArthur & Co., 2002. 397 p. illus.
154. Paventi, Eza. "Le goût du risque: entretien avec Sylvie Lachance." *Jeu* 103 (juin 2002): 98-102. illus.
155. Pavis, Patrice. "Les études théâtrales et interdisciplinarité." *Annuaire théâtral* 29 (printemps 2001): 13-27.
156. Pavis, Patrice. "Les études théâtrales: méthodes en question." *Annuaire théâtral* 29 (printemps 2001): 11-12.
157. Pegley, Karin, and Catherine Graham. "Visualizing the music: Robert Lepage's staging of 'Bluebeard's Castle' and 'Erwartung' for the Canadian Opera Company." *CTR* 109 (Winter 2002): 73-77. illus.
158. Plourde, Elizabeth. "Arbo Cyber, théâtre (+): entretien avec Robert Faguy et Lucie Fradet." *Jeu* 103 (juin 2002): 103-107. illus.
159. Plourde, Elizabeth. "Clowns nouveau genre." *Jeu* 101 (hiver 2001): 18-19. illus. 'Mammoth et Maggie' Théâtre Périoscope
160. Plourde, Elizabeth. "Comédie tragique ou tragédie comique?" *Jeu* 102 (mars 2002): 34-37. illus. Théâtre de la Bordée 'Boudin, révolte et camembert' Isabelle Hubert
161. Plourde, Elizabeth. "Comment se débarrasser de son voisin." *Jeu* 101 (hiver 2001): 144-149. illus. 'Voisins' Arbo Cyber Théâtre (?)
162. Plourde, Elizabeth. "Miel, sable et sang." *Jeu* 101 (hiver 2001): 53-55. illus. 'Yerma' Théâtre de la Bordée
163. Plourde, Elizabeth. "Pour le plaisir du jeu." *Jeu* 102 (mars 2002): 38-41. illus. Théâtre Sortie de Secours 'Chroniques de la vérité occulte' Pere Calders
164. Popovic, Pierre. "Le théâtre à l'occasion de." *Jeu* 102 (mars 2002): 19-24. illus.
165. Pouliot, Sophie. "Franchir le mur des langues." *Jeu* 102 (mars 2002): 153-156. illus. Association internationale de critiques de théâtre (AICT)

166. Pradier, Jean-Marie. "L'ethno-scénologie. Vers une scénologie générale." *Annuaire théâtral* 29 (printemps 2001): 51-68.
167. Prentki, Tim, and Jan Selman. *Popular theatre in political culture: Britain and Canada in focus*. Bristol, UK; Portland, OR: Intellect, 2000. 203 p.
168. Przychodzen, Janusz. *Vie et mort du théâtre au Québec: introduction à une théâtritude*. Montréal, Paris: L'Harmattan, 2001. 431 p.
169. Psenak, Stefan. "Jean-Marc Dalpé: un jour de verglas." *Liaison* 110 (printemps 2001): 6-13. illus.
170. Psenak, Stefan. "'Libérés sur parole' en tournée ontarien." *Liaison* 113 (hiver 2001): 18-19. Théâtre du Trillium
171. Purkhardt, Brigitte. "Des souris et des contes: autour du Festival interculturel du conte du Québec." *Jeu* 102 (mars 2002): 122-130. illus.
172. Purkhardt, Brigitte. "La voix d'Ariane au fil des mots." *Jeu* 101 (hiver 2001): 36-40. illus. 'Courtes pièces d'Agota Kristof'
173. Purkhardt, Brigitte. "L'infini entre proue et poupe." *Jeu* 102 (mars 2002): 26-33. illus. Théâtre de Quat'Sous 'Novecento' Alessandro Baricco
174. Rewa, Natalie. "Perceiving 'Hommages' at Toronto's World Leaders: A Festival of Creative Genius: on the role of innovative light-based scenography in creating a space for the celebration of "Cultural Icons"." *CTR* 110 (Spring 2002): 91-95. illus.
175. Rhijn, Judy van. "Loreena McKennitt, merchant of song: acclaimed Canadian Celtic bard ... discusses the music she composed for the 2001 Stratford Festival production of 'The Merchant of Venice'." *CTR* 111 (Summer 2002): 60-62. illus.
176. Rivers, Paul. "Making 'Mindlands': the multimedia production." *CTR* 109 (Winter 2002): 24-25.
177. Ruprecht, Alvina. "Face to face with Denis Marleau, Ottawa, 29 November, 2000." *THIC* 22, no. 1 (Spring 2001): 92-101.
178. Russell-King, Caroline, and Rose Scollard. *Strategies: the business of being a playwright in Canada*. Toronto: Playwrights Union of Canada, 2000. xi, 217 p. illus.
179. Saint-Pierre, Christian. "Au risque de la paix." *Jeu* 103 (juin 2002): 117-122. illus. Jean-Claude Côté Théâtre de la Récidive
180. Saint-Pierre, Christian. "Le crime du siècle." *Jeu* 101 (hiver 2001): 29-32. illus. John Logan 'Les Oiseaux de proie'
181. Saint-Pierre, Christian. "Une machine et des parenthèses." *Jeu* 102 (mars 2002): 97-99. illus. 'Hamlet-Machine' Heiner Müller; '(Oncle) Vania' Howard Barker
182. Saint-Pierre, Christian. "Une rhapsodie perpétuelle." *Jeu* 101 (hiver 2001): 11-13. illus. 'L'Autre' Paula de Vasconcelos
183. Saint-Pierre, Christian. "Une saison irlandais à la Licorne." *Jeu* 103 (juin 2002): 20-23. illus.
184. Saint-Pierre, Christian. "Le vieil homme et la scène: portrait de Georges Molnar." *Jeu* 102 (mars 2002): 71-72. illus.
185. Saul, John Raulston. "Frontières et passages du théâtre franco-ontarien." *Liaison* 107 (été 2000): 9-16. illus.
186. Schagerl, Jessica. "Shakespeare in a blender: Ottawa's Company of Fools." *CTR* 111 (Summer 2002): 46-49. illus.
187. Scott, Shelley. "Violent women: the Bernardo/Homolka case in *Famous* by Carol Bolt and *Paul's Case* by Lyn Crosbie." *THIC* 22, no. 1 (Spring 2001): 58-71.
188. Sears, Djanet. *Testifyin': Contemporary African-Canadian drama*. Vol. 1. Toronto: Playwrights Canada Press, 2000. illus.
189. Sicotte, Anne-Marie. *Gratien Gélinas: du naïf Fridolin à l'ombrageux Tit-Coq*. Montréal: XYZ, 2001. 172 p. illus.
190. Société Québécoise d'Etudes Théâtrales SHTQ 1976-SQET 2001. *Vingt-cinq ans de recherches théâtrales au Québec*. Ottawa: Université d'Ottawa CRCCF, 2001. 76 p.
191. Specht, Heidi. "'Into the Heart of Beijing Opera': how Beijing Opera has been brought to young audiences in British Columbia." *CTR* 110 (Spring 2002): 44-46. illus. Pangaea Arts Society, Vancouver
192. Sprung, Guy. "Canada dry!: a Canadian theatre company in Egypt." *CTR* 110 (Spring 2002): 88-91. illus. Infinitheatre Cairo International Festival for Experimental Theatre
193. Stirling, Glenda. *The NeXtFest anthology: plays from the Syncrude Next Generation Arts Festival*. Edmonton: NeWest Press, 2000. 187 p. illus.
194. Strong-Boag, Veronica, and Carole Gerson. *Paddling her own canoe: the times and texts of E. Pauline Johnston - Tekahionwake*. Toronto: University of Toronto Press, 2000. xi, 331 p. illus.
195. Taylor, Michael V. *The Canadian kings of repertoire: the story of the Marks Brothers*. Toronto: Natural Heritage/Natural History, 2001. 176 p. illus.
196. Thomasseau, Jean-Marie. "Les manuscrits de la mise en scène." *Annuaire théâtral* 29 (printemps 2001): 101-122.
197. Tompkins, Joanne. "'Fatherlands and Mother-Tongues': family histories and futures in recent Australian and Canadian multicultural theatre." In *Siting the other: revisions of marginality in Australian and Canadian drama*, edited by Marc Maufort and Franca Bellarsi, 347-362. Brussels: P.I.E. Peter Lang, 2001.

198. Toner, Patrick. *If I could turn and meet myself: the life of Alden Nowlan*. Fredericton: Goose Lane Editions, 2000. 339 p. illus.
199. Tordjman, Pierre. "Koltès: la fuite, l'exil et l'extase." *Annuaire théâtral* 30 (automne 2001): 41-58.
200. Vaïs, Michel. "La création en direct." *Jeu* 103 (juin 2002): 123-126. illus. 'Présent' Joël Savoie
201. Vaïs, Michel. "Les Entrées libres de *Jeu*: Ecrire sur le théâtre: pour qui? pourquoi?" *Jeu* 102 (mars 2002): 11-18. illus.
202. Vaïs, Michel. "Michel Piccoli: entre les planches et l'écran." *Jeu* 102 (mars 2002): 148-152. illus.
203. Vaïs, Michel. "Modernisation hyperactive." *Jeu* 101 (hiver 2001): 41-43. illus. 'La Leçon' Eugène Ionesco
204. Vaïs, Michel. "Notre théâtre est-il bourgeois? (Les Entrées libres de *Jeu*)." *Jeu* 101 (hiver 2001): 57-69. illus.
205. Vaïs, Michel. "Où la culture, c'est majuscule." *Jeu* 101 (hiver 2001): 176-181. illus.
206. Vaïs, Michel. "Quand souffle l'esprit." *Jeu* 101 (hiver 2001): 34-35. illus. Eugène Ionesco 'La Cantatrice chauve'
207. Vaïs, Michel. "A quoi servent les salles transformables?" *Jeu* 103 (juin 2002): 52-67. illus. Les Entrées libres de *Jeu*
208. Vaïs, Michel. "Roger Planchon: un parcours unique." *Jeu* 103 (juin 2002): 76-80. illus. Théâtre du Rideau Vert
209. Vaïs, Michel. "S comme Stimulation scientifiquement sexuelle." *Jeu* 103 (juin 2002): 164-168. illus.
210. Vallée, Danièle. "Le masque de la production franco-canadienne va au TNO." *Liaison* 110 (printemps 2001): 31. Théâtre Nouvel-Ontario, Sudbury
211. Vallée, Danièle. "'L'enfant-problème': rires et pleurs confondus." *Liaison* 109 (hiver 2000-2001): 40-41.
212. Vallée, Danièle. "Qu'est devenu le théâtre franco-ontarien et que deviendra-t-il?" *Liaison* 112 (automne 2001): 11-15.
213. Vallée, Danièle. "Vivre sous quatre peines de mort: 'Les quatre morts de Marie' de Carole Fréchette présentée par le Théâtre du Trillium." *Liaison* 113 (hiver 2001): 34.
214. Veyrat, Christel. "Cave canem." *Jeu* 103 (juin 2002): 30-34. illus. 'Le Chien' Jean Marc Dalpé Théâtre du Trident
215. Veyrat, Christel. "Jeu double et double jeu." *Jeu* 102 (mars 2002): 55-58. illus. Théâtre du Trident 'La Double inconstance' Marivaux
216. Veyrat, Christel. "La révoltée." *Jeu* 103 (juin 2002): 40-43. illus. 'Antigone' Théâtre du Trident
217. Vigeant, Louise. "Ducharme revisité." *Jeu* 103 (juin 2002): 44-50. illus. 'Le Cid maghané' 'L'Hiver de force' Réjean Ducharme
218. Vigeant, Louise. "Editorial: la menace de l'embourgeoisement." *Jeu* 101 (hiver 2001): 7-9.
219. Vigeant, Louise. "L'attrait d'une métaphore." *Jeu* 103 (juin 2002): 18-19. illus. 'La Rire de la mer' Pierre-Michel Tremblay
220. Vigeant, Louise. "Le Québec et le monde." *Jeu* 102 (mars 2002): 6-8. illus.
221. Wallace, Robert. "Defying category: re/viewing John Herbert's 'Fortune and Men's Eyes'." In *Siting the other: revisions of marginality in Australian and Canadian drama*, edited by Marc Maufort and Franca Bellarsi, 291-310. Brussels: P.I.E. Peter Lang, 2001.
222. Wallace, Robert. *Making out: plays by gay men*. Toronto: Coach House Press, 2000. 349 p. illus.
223. Wasserman, Jerry. "'It's the do-gooders burn my ass': Canadian drama and the crisis of liberalism." *Mod. Dram.* 63, no. 1 (Spring 2000): 32-47.
224. Waxman, Al. *That's what I am*. Toronto: Malcolm Lester Books, 1999. x, 442 p. illus.
225. Weber, Samuel. "La théâtralité "dans" le cinéma: considérations préliminaires." *Annuaire théâtral* 30 (automne 2001): 13-23.
226. Wickham, Philip. "Clowns sans frontières: soigner par le rire." *Jeu* 102 (mars 2002): 157-162. illus.
227. Wickham, Philip. "Genet revisité." *Jeu* 102 (mars 2002): 51-54. illus. 'Elle' Théâtre Prospero; 'Les Bonnes' Espace GO
228. Wickham, Philip. "La grande et la petite famille." *Jeu* 101 (hiver 2001): 127-134. illus. Festival de théâtre des Amériques
229. Wickham, Philip. "Maux et maladies du théâtre: réflexion à partir des textes révolutionnaires du XXe siècle." *Jeu* 103 (juin 2002): 82-90. illus.
230. Wickham, Philip. "Que le vrai Macbeth se lève! Rencontre avec Michel Bérubé." *Jeu* 101 (hiver 2001): 99-103. illus.
231. Wilson, Ann. "'Beatrice Chancy': slavery, martyrdom and female body." In *Siting the other: revisions of marginality in Australian and Canadian drama*, edited by Marc Maufort and Franca Bellarsi, 267-278. Brussels: P.I.E. Peter Lang, 2001.
232. Yap, Jennifer. "I as collage: playwright John Ng on the modern immigrant experience." *CTR* 110 (Spring 2002): 49-52. illus.
233. Yoon, Jean. "Chinese theatre in Canada: the bigger picture. A Toronto perspective from a Korean Canadian." *CTR* 110 (Spring 2002): 5-11. illus.
234. Zimmerman, Cynthia. "Letters in Canada: drama." *UTQ* 71, no. 1 (Winter 2001-2002): 90-115.
235. Zimmerman, Cynthia. "Letters in Canada: drama." *UTQ* 70, no. 1 (Winter 1999-2000): 246-271.

Association for Canadian Theatre Research Association de la recherche théâtrale au Canada

NEWSLETTER BULLETIN DE LIAISON

Vol. 27 No. 2

PERIODICALS READING ROOM
Humanities & Social Sciences
Automne / Fall 2003

Table of Contents/Table des matières

President's Prologue / La Présidente lève le rideau	4
AGM Minutes / Procès verbal de l'AGA	5
Committee & Rep Reports / Rapports des comités et des représentants	7
Calls for Papers / Appels de communication	17
2004 ACTR Conference / Congrès de l'ARTC 2004	17
Association News & Notices / Informations de l'Association	19
La Bourse Heather McCallum The Heather McCallum Scholarship 2004	20
Membership List / Répertoire des membres 2003	22

ACTR/ARTC Honours WALTER LEARNING

New Honorary Member / Nouveau membre honoraire

Ed Mullaly introduced our new Honorary Member at the opening plenary of the Halifax Conference

It is rare, at this -- our plenary indulgence -- that we have the opportunity to listen to someone who was ten years old at the time of Confederation. A man who watched his own father fight beside Joseph Smallwood. A man who, while foreign born, has never needed a passport to travel to Canada. (We could almost say "the man for whom the Learned's were named" -- but that would be pushing it.)

Born in Newfoundland in its pre-confederation days, Walter Learning spent his youth in that colony of unrequited dreams. He journeyed from Quidi Vidi to the University of New Brunswick in the late '50s, in search of Philosophy. With his Master's degree in hand, and by now possessing all the confidence of a Christian holding four aces, he next migrated to Australia in search of a PhD. Back from Australia, with his PhD all but complete, Walter began his Professorial career at Memorial. Shortly thereafter, he was lured back to Fredericton -- where he took over the Beaverbrook Playhouse in 1968, launched Theatre New Brunswick (which is *still* touring the province), raised serious money to renovate the Beaverbrook Playhouse, founded TNB's on-going Young Company, and changed the face of professional theatre in New Brunswick.

During his decade running TNB, Walter expanded his professional career as an actor, director, and administrator. He also met, became close friends with, and collaborated on three play scripts with Alden Nowlan: *Frankenstein*, *The Dollar Woman*, and *The Incredible Murder of Cardinal Tosca*.

Finding it too easy to run just one touring company, he moved to Ottawa in 1978, where he headed the Canada

Council's Theatre Section for four years. When the Siren call of the sea once more became too strong to resist, Walter left Ottawa. Possessed of a curiously faulty sense of geography, he headed west. He took over the Vancouver Playhouse for the next four years -- leaving in 1986, he says, to "avoid the fur-lined coffin" of complacency. Yearning to be surrounded once more by salt water, he accepted the Artistic Directorship of the Charlottetown Festival -- where he remained for five years -- years highlighted in the press by his Romantic attempt to rub the innocence of Anne of Green Gables against the sinful pelvis of Elvis Presley. Following a few years of working freelance as an actor, writer, and director, Walter stopped off at UNB for an honorary degree, and then returned to Theatre New Brunswick in 1995, to lead it through to the end of the century.

More recently, Walter has once more taken up the life of a travelling mountebank: directing and acting from sea to sea and (most winters) on to Australia. Squeezed in between his theatrical gigs, he finds time for golf. Thus balancing a life of theatrical seriousness with one of low comedy.

Walter has had (in Lady Bracknell's restrained phrase) "a life crowded with incident" -- about which we'll hear more at Friday's banquet.

In his career to date, he has worked long and hard as an actor and director in the theatrical trenches. He has done more than his share of administration. He has contributed to the body of our dramatic literature. And he continues to labor daily in the strange and wonderful world of Canadian theatre.

The Newsletter / Le Bulletin de liaison

The Association for Canadian Theatre Research is a non-profit organization founded in 1976 to support and encourage research in theatre and performance studies in Canada, with a special interest in Canadian work. The *Newsletter* is published twice a year and distributed to individual and institutional members of the Association.

In its print and electronic formats the *Newsletter* is the best way to let Association members know about conferences, calls for papers, new resources and news about members.

The opinions expressed by individual articles in this newsletter belong to their authors and do not necessarily represent those of the editor or the Association.

Fondée en 1976, l'Association de la recherche théâtrale au Canada est une organisation à but non lucratif d'appuyer et d'encourager la recherche dans les études du théâtre et de la performance au Canada avec un intérêt particulier aux oeuvres canadiennes. Le *Bulletin*, publié deux fois par année, est distribué aux membres de l'Association, soit les institutions ainsi que les individus.

Le *Bulletin*, en format papier et en version électronique, permet à l'Association de communiquer à tous ses membres des informations au sujet des conférences, des appels de communication, des nouvelles ressources et des informations au sujet de ses membres.

Les opinions exprimées dans ce *Bulletin* à l'intérieur d'articles écrits par nos membres ne sont pas nécessairement représentatives de celles de l'éditeur ou de l'Association.

Submission deadlines:

1 March for the Spring issue

15 September for the Fall issue.

Material for translation 4 weeks EARLIER please

Dates limites pour la remise d'articles:

1 mars pour le numéro du printemps

15 septembre pour le numéro de l'automne

Textes à traduire: 4 semaines plus tôt, s.v.p.

Format:

Please submit material to the *Newsletter* email attachments in WordPerfect or Word for PCs.

Format:

On vous demande de remettre tout matériel au *Bulletin de liaison* en annexe de courriel (WordPerfect ou Word pour PC).

Language Policy: The *Newsletter* will publish submissions in the language(s) submitted.

Please address correspondence and submissions to:

Politique sur la langue: Les articles seront publiés dans la langue dans laquelle ils ont été écrits. Veuillez envoyer S.V.P. toute correspondance à l'adresse suivante:

Glen Nichols, Editor/éditeur

ACTR Newsletter / Bulletin de liaison de l'ARTC

Département d'anglais

Université de Moncton

Moncton, NB

E1A 3E9

email/courriel: nicholsg@umoncton.ca

phone/tél: (506) 858-4244

fax/télécopieur: (506) 858-4166

ACTR on the Internet:

Be sure to visit the **ACTR website** at

<http://www.umoncton.ca/facarts/anglais/actr/artc.htm>

where you'll find links to many other useful sites.

ARTC dans l'Internet:

Veuillez visiter le **site Internet de l'ARTC** à

<http://www.umoncton.ca/facarts/anglais/actr/artc.htm>

où vous trouverez des liens aux autres sites intéressants.

Electronic Discussion Lists:

For information and discussion about Canadian theatre throughout the year, you might wish to subscribe to the English and French language electronic discussion lists: CANDRAMA and QUEATRE.

To subscribe to CANDRAMA, send the message, "subscribe candrama yourfirstname yourlastname" to the list server at listserv@unb.ca.

Forums de discussion électroniques

Si vous souhaitez discuter ou recevoir des informations au sujet du théâtre au Canada pendant toute l'année, abonnez-vous aux forums électroniques CANDRAMA (anglais) et QUEATRE (français):

Pour s'abonner à la liste QUEATRE, envoyer le message: "subscribe queatre Prenom Nom" à l'adresse listserv@uqam.ca.

Acknowledgements/Remerciements: The editor wishes to acknowledge the invaluable help and cooperation of the / L'éditeur souhaite souligner la participation inestimable du Département d'anglais, Université de Moncton, et de Rachel Chenard, traductrice. Publication of this *Newsletter* is supported in part by funds supplied by the Social Sciences and Humanities Research Council of Canada./ La publication de ce *Bulletin de liaison* est possible grâce en partie à l'aide financière de la part du Conseil de recherches en sciences humaines au Canada.

ISSN 0705 7989

Executive Officers/Membres du bureau exécutif 2003/2004

Anne Nothof (President/Présidente)
<annen@athabascau.ca>

Quebec/Le Québec
none / aucun

Cynthia Zimmerman (Vice-Pres./Vice-Prés.)
<czimmer@yorku.ca>

British Columbia/La Colombie-Britannique
Sherrill Grace <sherrill.grace@ubc.ca>

Atlantic Region/Les provinces atlantiques
George Belliveau <gbelliveau@Upei.CA>
Susan Knutson <knutson@klis.com>

Prairie Region/Les provinces de l'Ouest
Brian Parkinson <parkinson@uleth.ca>
Shelley Scott <scotsc@uleth.ca> (secretary/secrétaire)

Ontario/L'Ontario
Jessica Gardiner <jessica@idirect.com>
Bruce Barton <bbarton@utm.utoronto.ca>

Rep.-at-large/Membre sans désignation régionale
Marlene Moser <marlene.moser@utoronto.ca>

Rep. francophone: post vacant/poste à combler
Patrick Leroux <pleroux@vif.com>

George Belliveau (Membership
Coord./Coordinateur d'adhésions)
<gbelliveau@Upei.CA>

Brian Parkinson
(Treasurer/Trésorier)
<parkinson@uleth.ca>

Cynthia Zimmerman Returning
Officer/ Responsable. du bureau de
vote) <czimmer@yorku.ca>

Committee Chairs and Reps/Président.e.s des comités et Représentant.e.s 2003-04

Heather McCallum Scholarship: Shelley Scott
Professional Concerns:
Robert Lawrence Prize: Anne Nothof
Scholarly Awards: Marlene Moser
Women's Caucus: Roz Kerr
HSSFC Rep.: Margaret Coderre-Williams
Promotions: Jessica Gardiner
Rep. to the Management Board of TRIC: Ed Mullaly
Rep. to SQET: Patrick Leroux

Bourse HeatherMcCallum: Shelley Scott
Affaires professionnelles:
Prix Robert Lawrence: Anne Nothof
Prix d'excellence: Marlene Moser
Com. des femmes: Roz Kerr
Rep. à la FCSHS: Margaret Coderre-Williams
Publicité: Jessica Gardiner
Rep. au Com. directeur de RTC: Ed Mullaly
Rep. à la SQET: Patrick Leroux

Membership Information

Have you moved or changed departmental affiliation? Please remember to keep us informed so that you will continue to receive the ACTR Newsletter and Theatre Research in Canada. Change of address information should be sent to our Membership Coordinator, George Belliveau as soon as possible.

Renseignements importants

Avez-vous déménagé ou changé de département? Veuillez S.V.P. nous informer de ces changements afin d'assurer la continuité de votre abonnement au Bulletin et à la revue Recherches théâtrales au Canada! Envoyez les mises-à-jour aussitôt que possible au coordinateur d'adhésions, George Belliveau.

*Il n'est jamais trop tard pour renouveler votre
adhésion!!*

President's Prologue / La Présidente lève le rideau

Anne Nothof

The curtain has fallen on another amazing annual ACTR/ARTC conference production. In Halifax we pontificated and critiqued, we laughed and applauded, we consumed lasagna lunches and harbourfront banquets, entertained through MacAskills' window by the entrances and exits of the Yarmouth ferry. The Association invested director, plenary speaker and raconteur, Walter Learning, with an honorary membership, and saluted the contributions of theatre scholars through awards and in book launches. This year publications by members were particularly noteworthy: a collection of three new plays by Sharon Pollock, edited by Sherrill Grace; collections of essays on Canadian theatre edited by Sherrill Grace and Albert Reiner-Glaap; two collections on postcolonial theatre edited by Marc Maufort; a collection of Native plays edited by Ric Knowles and Monique Mojica; a collection of Acadian plays edited and translated by Glen Nichols. There was a broad range of panels, papers, and theatre workshops, accommodating both theory and practice, including an opening interrogation of autobiography and drama, sessions on playmaking, theatre history, women and Canadian theatre, national identities, bibliography, teaching, social engagement, ethics, and Quebec and British Columbia theatre. We all owe conference organisers Glen Nichols, George Belliveau, and Susan Knutson a standing ovation for superb organization, and a rich program of events (and for sessions run on-schedule).

As is always the case at the conference, personal and professional connections were made or reinforced. I had discovered Walter Learning's productions of Canadian plays in Canberra while on a research tour to Australia: he directed Peter Colley's *I'll Be Back Before Midnight* in 1986, and Norm Foster's *Sinners* in 1990 for the Canberra Repertory Society. And I researched my own historical roots in Pier 21, the opening scene for so many lives in this country. And those late-night deconstruction sessions over mussels and beer in the Economy Shoe Store will go down deep into the collective memory of Association members who survived them.

Many thanks to executive alumni Jerry Wasserman, Greg Reid, and Moira Day, and welcome to new executive members Sherrill Grace and Jessica Gardiner. Claire Borody has generously offered to chair the program committee for the 2004 conference at the University of Manitoba, May 29 to June 1. The focus will be on Francophone, film, and Aboriginal topics. This is my last year on the executive of the Association. I have played many parts over the past ten years -- president, treasurer, and prairie rep -- and I have been in very good company. Thanks for the opportunity to work with such a talented and generous troupe. Be assured that the rest won't be silence.

Le rideau est maintenant tiré sur la scène d'un autre colloque annuel exceptionnel de l'ARTC. À Halifax, nous avons bavardé et critiqué, nous avons ri et applaudi, nous avons mangé de la lasagne pour le goûter, nous avons pris part à des banquets avec vue panoramique sur le port et nous nous sommes divertis en regardant, par la fenêtre du restaurant MacAskills', les va-et-vient du traversier de Yarmouth. L'Association a donné à M. Walter Learning, metteur en scène, conférencier et raconteur, le titre de membre honoraire et a rendu hommage aux chercheurs dans le domaine du théâtre par des remises de prix et des lancements de livres. Cette année, les publications des membres étaient particulièrement remarquables. Il y avait, notamment, une collection de trois nouvelles pièces de Sharon Pollock, éditées par Sherrill Grace, des collections d'articles sur le théâtre canadien éditées par Sherrill Grace et Albert Reiner-Glaap, deux collections portant sur le théâtre post-colonial éditées par Marc Maufort, une collection de pièces autochtones éditées par Ric Knowles et Monique Mojica ainsi qu'une collection de pièces acadiennes éditées et traduites par Glen Nichols. Il y avait une variété de tables rondes, d'articles, d'ateliers sur le théâtre aussi bien théoriques que pratiques, une exploration plénière de l'autobiographie et de l'art dramatique, des séances sur le montage de pièces, l'histoire du théâtre, les femmes et le théâtre canadien, les identités nationales, la bibliographie, l'enseignement, l'engagement social, l'éthique, et le théâtre au Québec et en Colombie-Britannique. Nous devons tous applaudir les organisateurs du colloque Glen Nichols, George Belliveau, et Susan Knutson pour l'excellente organisation, le programme d'activité bien rempli et le respect des horaires des séances.

Comme à chaque colloque, nous avons l'occasion de nouer ou de renforcer des relations personnelles et professionnelles. C'est au cours d'un voyage de recherche à Canberra, en Australie, que j'avais découvert les productions de pièces canadiennes de Walter Learning. À l'époque, en 1986, il était le metteur en scène des productions suivantes pour la Canberra Repertory Society : *I'll Be Back Before Midnight* de Peter Colley (1986) et *Sinners* de Norm Foster (1990). De plus j'ai eu l'occasion de retracer mes racines historiques au Quai 21 de Halifax, l'endroit qui représente l'entrée en scène pour tant de Canadiens. Et ces soirées tardives d'analyse par déconstruction, attablés devant une assiettée de moules et une bonne bière dans le Economy Shoe Store, resteront fermement ancrés dans la mémoire collective des membres de l'Association qui y ont survécu.

Nous remercions infiniment les anciens membres de la direction Jerry Wasserman, Greg Reid, et Moira Day et nous souhaitons la bienvenue aux nouveaux membres de la direction Sherrill Grace et Jessica Gardiner. Claire Borody prendra le rôle de la présidente du Comité du programme pour le colloque de 2004 à l'Université du Manitoba, du 29 mai au 1^{er} juin. L'accent sera mis sur des sujets tels que les francophones, les films, et les autochtones. J'en suis présentement à ma dernière année au sein de la direction de l'Association. J'ai joué plusieurs rôles au cours des dix dernières années -- présidente, trésorière, représentante des prairies -- et j'étais bien entourée. Je vous remercie de m'avoir donné l'occasion de travailler au sein d'une troupe si talentueuse et généreuse. Mais ne vous en faites pas, le reste ne sera pas silence.

AGM Minutes / Procès verbal de l'AGA

Université Dalhousie, Halifax/Dalhousie University, Halifax

30 mai 2003/May 30 2003

Secretary: Shelley Scott

Présences/Attendance: 40

1. Approval of the Agenda / Adoption de l'ordre du jour

Added the Praxis/Practice Caucus to Reports.

Ajout du Caucus de pratique/praxie aux rapports.

Cyndi Zimmerman, Greg Reid: Adopté / Approved

2. Minutes of the 2002 AGM / Procès-verbal de l'AGA de 2002

Patrick Leroux, Sherrill Grace: Approved/adopté.

3. President's Report/Rapport de la présidente

- Anne Nothof

- thanks to the conference organizers

-Merci aux organisateurs du colloque.

4. Treasurer's Report/Rapport du trésorier

- submitted by/présenté par Anne Nothof (for / de la part de Brian Parkinson)

- budget distributed

- question regarding the low photocopying costs: Anne Nothof explained that some of the executive receive institutional support for such expenses

- question regarding the TRIC bill: Richard Plant explained that the bill has been submitted for 3 years at a time twice now, but that henceforth it should be yearly

- Anne Nothof announced that we have received a SSHRC grant once again to cover some travel expenses

Jerry Wasserman moved to approve the report, George Belliveau seconded: Approved.

-Distribution du budget.

-En ce qui concerne le faible coût des photocopies, Anne Nothof explique que quelques membres de la direction reçoivent du soutien administratif pour ces dépenses.

-Richard Plant explique que la facture de RTC était présentée tous les trois ans, mais que désormais, elle devrait être présentée annuellement.

-Anne Nothof annonce que nous avons reçu une subvention du CRSH afin de couvrir quelques-uns des frais de déplacement.

Jerry Wasserman propose l'adoption du rapport, George Belliveau appuie: Adopté.

5. Secretary's Report/Rapport de la secrétaire

- Shelley Scott

- more stationary has been purchased this year. Thanks to Roberta Barker of Dalhousie for doing the photocopying for this AGM.

-Nous avons acheté davantage de papier cette année. Nous remercions Roberta Barker de Dalhousie d'avoir fait les photocopies de la présente AGA.

6. Reports/Rapports:

6.1 Elections/élections

- Cyndi Zimmerman, Marlene Moser

- Cyndi Zimmerman read her report.

- Marlene Moser made a motion that the 2003 election ballots be destroyed. Shelley Scott seconded. Approved.

-Cyndi Zimmerman fait la lecture de son rapport.

-Marlene Moser propose que l'on détruise les bulletins de vote de l'élection 2003. Appuyée par Shelley Scott. Adoptée.

6.2 Membership/Cotisations - George Belliveau

- George Belliveau made an announcement regarding the banquet and read his report

- question regarding setting up an automatic renewal system with credit cards: it was pointed out that this is complicated to do; that it is currently possible to buy a five-year membership; and that the new database which should be in operation soon will make it possible to send out automatic reminders

-George Belliveau fait une annonce au sujet du banquet et fait la lecture de son rapport.

-On fait observer qu'il serait compliqué d'installer un système de renouvellement automatique par carte de crédit. Toutefois, il est présentement possible d'acheter une carte de membre valide pendant cinq ans. De plus, la nouvelle base de données, qui devrait être fonctionnelle bientôt, permettra l'envoi de rappels automatiques.

6.3 Theatre Research in Canada/Recherches théâtrales au Canada - Bruce Barton

- Bruce Barton read his report

- question regarding the expanded Forum section: it will be used for articles that address practice, but will still be peer-reviewed

- question regarding a student assistant to check accuracy of endnotes: Bruce responded that this is not part of the job of current student assistants and although other ways can be looked at to ensure accuracy, they are not actively seeking funding for this task.

- Richard Plant asked that Anne Nothof send a letter to John Astington, the director of the Drama Centre, thanking him for the Centre's support to the journal. Anne agreed.

-Bruce Barton fait la lecture de son rapport

-La section Forum élargie sera utilisée pour les articles traitant de la pratique, mais sera encore revue par le Comité de lecture.

-Bruce déclare que la vérification de l'exactitude des notes de fin de textes ne fait pas partie des responsabilités des aides-stagiaires actuels et que bien que l'on pourrait trouver d'autres façons d'assurer l'exactitude des notes, on ne recherche pas activement de fonds pour financer cette tâche.

-Richard Plant demande à Anne Nothof d'envoyer une lettre à John Astington, le directeur du Drama Centre, pour le remercier de l'aide que le Centre a apporté au Bulletin. Anne accepte.

6.4 Scholarly Awards/Prix d'excellence

- Jerry Wasserman

- announcements will be made at the banquet. Work was done earlier this year to clarify the terms of all the awards committees and there is on-going discussion regarding the Saddlemyer prize. Jerry Wasserman will be stepping down as the coordinator.

-Les gagnants seront dévoilés au banquet. Nous avons travaillé à déterminer les attributions de tous les comités des prix et les discussions au sujet du Prix Saddlemyer se poursuivent. Jerry Wasserman quittera ses fonctions en tant que coordonnateur.

6.5 ACTR Newsletter/ARTC Bulletin de liaison

- Glen Nichols

- Susan Knutson will be taking over as the Newsletter Editor in 2004

- thanks were offered to Glen Nichols

-Susan Knutson prendra le relais en tant rédactrice en chef du Bulletin en 2004

-On offre des remerciements à Glen Nichols

6.6 CFHSS/FCSH

- Anne Nothof spoke about some current initiatives, and the suggestion that CFHSS might assist associations with setting up websites.

-Anne Nothof discute des initiatives actuelles et de la suggestion voulant que la FCSH aide les associations à construire les sites Web.

6.7 Bourse Heather McCallum Scholarship

- Paula Sperdakos

- announced the winner is Birgit Schreyer

- Paula will be stepping down as the Chair and thanks were offered to Paula for her work on behalf of the committee

-Annonce de la gagnante de la bourse : Birgit Schreyer

-Paula quittera la présidence et on lui offre des remerciements au nom du comité pour le travail qu'elle a accompli.

6.8 Prix Bob Lawrence Prize

- Anne Nothof explained the terms of the prize. The decision will be made at the meeting of the old and new executive at the end of the conference.

-Anne Nothof explique les conditions du prix. Le gagnant sera choisi lors de la rencontre des anciens et nouveaux membres de direction à la fin du colloque.

6.9 FIRT/IFTR - Anne Nothof (for/au nom de Denis Salter)

- the IFTR website can be accessed with the log in 'parkinson'

- there was discussion as to whether the benefit of belonging to IFTR is worth the cost

-Pour avoir accès au site Web de la FIRT, il suffit d'entrer le code d'accès « parkinson »

-On mène une discussion afin de déterminer s'il vaut la peine de continuer notre adhésion associée de la FIRT.

6.10 Playwrights Guild - Bruce Barton

- see report

-Voir le rapport

6.11 Women's Caucus/Caucus des femmes

- Rosalind Kerr

- see report

-Voir le rapport

6.12 Caucus francophone et francophile/Francophone and Francophile Caucus - Patrick Leroux

- see report

-Voir le rapport

6.13 Snail Compendium - Anne Nothof

- these reports were not delivered at the AGM due to lack of time. They will all be published in the newsletter.

-Ces rapports n'ont pas été présentés à l'AGA faute de temps. Ils seront publiés dans le Bulletin.

7. Conference/Colloque 2003

- Claire Borody will be our local organizer in Winnipeg

-Claire Borody sera notre organisatrice locale à Winnipeg.

8. Other Business/Divers

- Rosalind Kerr is looking for someone to replace her as head of the Women's Caucus

- Bruce Barton thanked the outgoing editors of TRIC, Moira Day and Deborah Cotteau; he also introduced the French book editor Patrick Leroux and the English book editor Bruce Kirkley.

- Deborah Tihanyi thanked Reid Spencer and Tessa Mendel for leading Praxis Workshops at this year's conference. Deborah, Roxanne Dicke and Claire Borody will continue as the organizing committee and there will be further workshops in Winnipeg. Suggestions from the membership are welcome.

- Richard Plant provided information regarding the shuttle bus to the airport.

-Rosalind Kerr cherche une remplaçante pour combler son poste de présidente du Caucus des femmes.

-Bruce Barton remercie les anciennes rédactrices en chef de RTC, Moira Day et Deborah Cotteau. Il présente également l'éditeur de comptes rendus français, Patrick Leroux, et l'éditeur de comptes rendus anglais, Bruce Kirkley.

-Deborah Tihanyi offre des remerciements à Reid Spencer et Tessa Mendel pour avoir dirigé les ateliers Praxis au colloque cette année. Deborah, Roxanne Dicke et Claire Borody feront encore partie du Comité organisateur et il y aura davantage d'ateliers à Winnipeg. Nous accueillons les suggestions des membres.

-Richard fournit de l'information concernant le service de navette pour se rendre à l'aéroport.

9. Adjournment/Levée de séance

John Poulsen moved to adjourn. Deborah Cotteau seconded. Approved.

John Poulsen ajourne. Deborah appuie. Adoptée.

Committee & Rep Reports / Rapports des comités et des représentant.e.s

Elections/Élections

Cyndi Zimmerman, Returning Officer/Responsable du bureau de vote

- | | |
|---|--|
| 1. Total number of positions to be filled: 5
Nombre de postes vacantes | 3. Number of ballots mailed out: 177
Nombre de scrutins de votes postés |
| 2. Total number of nominees: 6
Nombre de nominations | 4. Number of ballots returned: 47
Nombre de scrutins de votes reçus |
| (none for Quebec regional representative/Aucun pour le Rep. du Québec) | |
| Return rate/Taux de retour: 26% | |

Executive/Bureau de direction 2003-04

** positions to be filled in 2004 election/postes vacantes en 2004

President/Présidente	Anne Nothof (2nd mandate serving until/deuxième mandat jusqu'à 2004) **
Vice-President/Vice-présidente	Cynthia Zimmerman (2003-2005)
British Columbia/Colombie Britannique	Sherrill Grace (elected by acclamation/élue par acclamation: 2003-2005)
Prairies	Shelley Scott (second mandate/deuxième mandat: 2002-2004) **
Prairies	Brian Parkinson (2002-04) **
Ontario	Bruce Barton (second mandate/deuxième mandat: 2002-2004) **
Ontario	Jessica Gardiner (2003-05)
Quebec/Québec	aucun
Atlantic/Atlantique	Susan Knutson (2002-04) **
Atlantic/Atlantique	George Belliveau (second mandate, re-elected by acclamation/deuxième mandat, réélu par acclamation: 2003-2005)
Member-at-Large	Marlene Moser (2002-04) ** Membre sans désignation régionale
Francophone Member-at-Large	Patrick Leroux (2002-04) **
Membre francophone sans désignation régionale	

Prix Lawrence Prize

Anne Nothof

The Robert Lawrence Prize for 2003 has been awarded to David Fancy for his presentation "In Defence of Bad Acting: A Prolegomena for an aesthetics of the amateur actor." The Robert Lawrence Prize was established in 1995 by the Association to honour the memory and contribution of a valued member and friend. The prize recognizes the research of an emerging scholar who has presented an outstanding paper at the Association's yearly conference. In keeping with past practice, the winner of the prize was chosen immediately following the completion of the conference. David Fancy's paper demonstrated a complex and imaginative approach to theoretical analysis and an innovative consideration of popular theatre. It was relevant, provocative, and entertaining.

En 2003, le prix Robert Lawrence a été décerné à David Fancy pour sa conférence « In Defence of Bad Acting: A Prolegomena for an aesthetics of the amateur actor ». L'Association a créé le prix Robert Lawrence en 1995 afin d'honorer la mémoire et de souligner la contribution d'un précieux membre et ami. Le prix est décerné en reconnaissance du travail d'un chercheur en herbe ayant présenté une conférence remarquable au colloque annuel de l'Association. Comme par le passé, on a choisi le récipiendaire du prix immédiatement après la fin du colloque. Dans son article, David Fancy a adopté une approche complexe et imaginative de l'analyse théorique et a procédé à un examen innovateur du théâtre populaire. Somme toute, la conférence était pertinente, provocatrice et divertissante.

Membership/Adhésions

George Belliveau

Membership has increased slightly but we need to keep encouraging old members to maintain their membership and encourage new ones. The 2003 numbers are as of June 1st so there will be a few more members joined by the time this report is printed. It's been a learning experience for me this year in the role of Membership Coordinator but with the help of my predecessor John Poulsen and the savvy of Glen Nichols I was able to fulfill the duty.

Cette année, le nombre d'adhésions a légèrement augmenté. Toutefois, nous devons continuer à inciter les anciens et les nouveaux membres à continuer de faire partie de l'Association. Puisque les données du rapport de 2003 ont été recueillies le 1^{er} juin, il se peut que quelques autres membres se soient joints à nous d'ici à ce qu'il soit imprimé. Mon expérience en tant que coordonnateur des adhésions s'est avérée très enrichissante et c'est grâce à mon prédécesseur, John Poulsen, et au savoir-faire de Glen Nichols que j'ai pu bien remplir ce rôle.

Membership/Adhésions (cont'd)

Year Année	Total Total	Paid Payé	Indiv/Instit Indiv/Instit	Stu/Unemp/Ret Élev/Sans Emp./Ret	Hon Hon
1996	208	182	120	62	26
1997	214	187	127	60	27
1998	212	184	118	66	28
1999	202	178	113	65	24
2000	213	181	119	62	32
2001	213	181	121	60	32
2002	192	161	86	77	32
2003	196	161	96	65	35

Newsletter / Bulletin de liaison

Glen Nichols:

Distribution (as of May 15, 2003 / jusqu'au 15 mai 2003)

Vol/No.	26.2 (30pp)	27.1 (32pp)	
Regular Can	142	161	Poste - Canada
US	4	7	Poste - É-U
Overseas	4	5	Poste - Outre-mer
IUTS	27	29	IUTS
local campus	1	1	courrier interne
comps ¹	4	3	gratuite

Total: (distributed/printed)/(distribué/imprimé)

	182/190	206/210	
electronic	29	40	sur l'internet
cost/copy	\$2.21	\$2.20	coût/copie
	(\$416.74/190)	(\$462.27/210)	

copies remaining 8 4 copies au bureau

Financial Report/Rapport financier

Office Expenses/Dépenses du bureau

stationary/papeterie:

envelops/enveloppes	\$13.80	
& labels/etiquettes		
postage (renewals/misc)	\$ 15.42	\$ 29.22
affranchissement pour les retards/divers		

¹ Comps include 2 copies to Nat'l Lib. of Canada and 1 copy to HSSFC & the Theatre Museum

26.2

postage/affranchissement	\$174.37	
printing/imprimerie	\$242.37	\$416.74

27.1

postage/affranchissement	\$211.10	
printing/imprimerie	\$251.17	\$462.27

(26.2+27.1+Office/Bureau) Total \$908.23

Petty Cash / Petite caisse:

Balance Forward/Solde au début (06/02) \$100.15

ACTR payments/Paiements de l'ARTC \$908.23

Expenses/Dépenses (\$908.23)

Balance remaining/Solde actuel (05/03) \$100.15

Translation for Newsletter only /

Traduction pour le Bulletin seulement

Invoiced directly /Facturé au trésorier:

26.2 \$565.70

27.1 \$ 42.10

Total \$607.80

Bourse HEATHER MCCALLUM Scholarship

Paula Spurdakos

This year's winner is Birgit Schreyer. Ms. Shreyer is an international student pursuing PhD studies at the University of Toronto's Graduate Centre for Study of Drama: her field of specialization is Canadian dramaturgy. She asked the Heather McCallum Scholarship to fund her travel to Vancouver, so that she could assist director/ dramaturge Rachel Ditor: firstly, in rehearsals for a Touchstone Theatre production of Kathleen Oliver's *The Family Way*; and secondly, in preparing a week-long conference on Play Creation Processes in Canada (26 May - 31 May) presented by Vancouver's Electric Company and facilitated by Rachel Ditor. Ms. Shreyer intends to turn her research results and experience into an article on current Vancouver-based theatre artists and forms.

Cette année, la bourse a été accordée à Birgit Shreyer, étudiante internationale qui fait son doctorat au Graduate Centre for Study of Drama de la University of Toronto. Son domaine de spécialisation est la dramaturgie canadienne. Elle a fait une demande pour la Bourse Heather McCallum afin de financer son voyage à Vancouver où elle secondera Rachel Ditor, dramaturge et metteuse en scène. La boursière aidera madame Ditor premièrement dans les répétitions de *The Family Way* de Kathleen Oliver, une production du Touchstone Theatre et deuxièmement, dans la préparation d'un colloque d'une semaine sur les processus de création théâtrale au Canada (du 26 mai au 31 mai) présenté par la Vancouver's Electric Company et animée par Rachel Ditor. Grâce aux résultats de ses recherches et de l'expérience qu'elle y acquerra, madame Shreyer prévoit écrire un article sur les artistes du théâtre à Vancouver et les formes de théâtre qui y sont pratiquées.

Treasurer / Trésorier

Brian Parkinson

ACTR - All Accounts

Income Statement - INTERIM
1/1/2003 through 05/22/2003

Income/Expenses

Income

Banquet.Revenues	\$	-	
Donations:			
TaxRcpt:			
Lawrence	\$	-	
McCallum	\$	-	
Total Donations		>	
Grants:			
SSHRC	\$	3,810.00	
Total Grants	\$	3,810.00	\$ 3,810.00
Interest Earned	\$	1.80	
Membership	\$	6,413.43	
Total Income			\$ 10,225.23

Expenses

Admin:			
Photocopying	\$	-	
Postage	\$	90.27	
Office Supplies	\$	141.24	
Total Admin	\$	231.51	\$ 231.51
Banking.Exp:			
BankCharges	\$	2.75	
Total Banking.Exp	\$	2.75	\$ 2.75
Banquet.Expenses			
Fees:			
Brochure Design	\$	642.00	
CCA	\$	80.25	
GuestSpeaker	\$	-	
HSSFC	\$	1,150.00	
IFTR	\$	-	
Total Fees	\$	1,872.25	\$ 1,872.25
Gift	\$	-	
Publications:	\$	-	
Newsletter	\$	709.02	
Total Publications	\$	709.02	\$ 709.02
Scholarships:			
LawrencePrize	\$	-	
McCallum	\$	-	
Total Scholarships		>	
Translation	\$	68.30	
Travel:			
Congress	\$	-	
Exec	\$	3,481.56	
Total Travel	\$	3,481.56	\$ 3,481.56
Total Expenses			\$ 6,365.39
Total Income/Expenses			\$ 3,859.84

ACTR - All Accounts

Balance Sheet - INTERIM
5/22/03

Assets

Cash and Bank Accounts		
BankOfMontreal.Ck	\$	25,064.57
BankOfMontreal.Sv	\$	6,119.88
TD 2105859	\$	1,000.00
TD 2143150	\$	2,042.37
TD 8000010-01	\$	2,217.62
TD 8000029-01	\$	1,352.90
TD 8000029-02	\$	1,547.29
TD 8000037-01	\$	2,660.42
TD 8000045-03	\$	3,681.73
TD 8000053-03	\$	1,339.89
TD 8000061-04	\$	-
TD 8000061-05	\$	-
TD 8000061-06	\$	-
TD 8000061-08	\$	5,391.29
TD.Ck	\$	1,658.92

Total Cash and Bank Accc \$ 54,076.88

Total Assets \$ 54,076.88

Liabilities & Equity

Liabilities	\$	-
Equity	\$	54,076.88
Total Liabilities & Equity	\$	54,076.88

Theatre Research in Canada/Recherches théâtrales au Canada

Bruce Barton, Editor

1) Acknowledgements

I have benefited greatly from the sure and generous assistance of the journal's managing editor, Jessica Gardiner, whose thorough understanding of day-to-day operations has provided us with a very welcome sense of stability and order amidst a complex period of adjustment and change. Similar reassurance has been afforded by the depth of experience and sound judgment of the journal's Executive Editor, Richard Plant. And the energetic contributions of Rebecca Burton and Jennifer Heywood-Jackson as Electronic Journal Assistant and Subscriptions Co-ordinator, respectively, have further added to my confidence that the office is in good hands in all aspects of our activity. Special thanks, as well, to outgoing editors Moira Day and Deborah Cotteau for their ongoing support and assistance.

2) Publication Schedule

The following year has not seen an improvement on our schedule of publication. The changing of editorship from the University of Saskatchewan to the University of Toronto resulted in a number of unanticipated delays. Issue 22.2 (Fall 2001) is now at Coach House Press, and will be distributed in June. Issue 23.1 (Spring 2002) is now entering the proofing process, and should be distributed by the end of the summer. Issue 23.2 (Fall 2002), which will be a special theme issue on translation guest-edited by Glen Nichols and Louise Ladouceur, should be printed and distributed in the Fall of this year. An equally ambitious schedule is set for 2004, which should see the publication of two general issues and a theme issue on the topic of English language theatre and drama in Quebec, guest-edited by Gregory Reid. Thus, by the end of 2004, the journal should be only a single issue behind in its publication schedule; by 2005, all 'tardiness' should be fully eliminated.

3) Theme Issues and Guest Editorship

The ambitious publication schedule predicted above will be facilitated, in part, by the occasional practice of inviting the guest editorship of dedicated theme issues of the journal. The contributions of Glen Nichols, Louise Ladouceur, and Gregory Reid have already been noted. At least four other possible theme issues are presently being discussed, and we encourage all interested and qualified individuals to reflect upon additional topics for consideration. Questions and proposals should be sent to the editor directly at bruce.barton@utoronto.ca. TRiC will strive to ensure that the journal's status and operations as a peer-reviewed academic publication are discussed fully and in detail in all cases of guest-editorship.

4) Journal Redesign

While the current design has served the journal well for many years, I have felt strongly that TRiC would benefit significantly from a visual "revisioning". Seeking a more contemporary, topical (and, yes, stylish) presentation has resulted in a thorough reimagining of the journal's size, cover, and page layout (sample artwork is available for review upon request). I believe that the changes strongly improve the journal's visual profile, sense of professionalism, and readability. It is also my desire, however, that the redesign be not merely a matter of "style". To this end, I have also encouraged the TRiC Editorial Board to engage in an ongoing discussion of the journal's

1) Reconnaissances

L'aide généreuse et efficace de la directrice de la rédaction, Jessica Gardner, m'a été d'un grand secours. Sa grande compréhension des activités quotidiennes de la Revue nous a donné un sentiment de stabilité dont nous avons largement besoin au cours de cette période d'ajustements et de changements. La profonde expérience et le bon jugement du rédacteur en chef, Richard Plant, nous ont également été d'un grand réconfort. En outre, l'importante contribution de Rebecca Burton, adjointe à la revue électronique, et de Jennifer Heywood-Jackson, coordonnatrice des abonnements, me porte à croire que la revue est entre bonnes mains dans tous les aspects de son activité. De plus, je remercie tout spécialement Moira Day et Deborah Cotteau de nous avoir apporté leur soutien et leur aide de façon assidue.

2) Horaire de publication

L'horaire de publication pour l'an prochain n'a pas progressé. Puisque la direction de la rédaction, qui se trouvait auparavant à la University of Saskatchewan, se trouve désormais à la University of Toronto, l'horaire de publication a subi des retards imprévus. Néanmoins, le numéro 22.2 (Automne 2001), qui est présentement à la Coach House Press, sera distribué en juin, tandis que le numéro 23.1 (Printemps 2002), qui entame le processus de tirage d'épreuve, devrait être distribué d'ici la fin de l'été. En outre, le numéro 23.2 (Automne 2002), un numéro thématique portant sur la traduction sous la direction des rédacteurs invités Glen Nichols et Louise Ladouceur, devrait être imprimé et distribué à l'automne cette année. L'horaire d'autant ambitieux de 2004 est prêt et comprend deux numéros généraux et un numéro thématique portant sur le théâtre et l'art dramatique anglais au Québec sous la direction du rédacteur invité Gregory Reid. Par conséquent, d'ici la fin de 2004, la revue ne sera en retard que d'un numéro sur son horaire de publication. D'ici 2005, il ne devrait plus y avoir de retard.

3) Numéros thématiques et rédacteurs invités

L'horaire de publication ci-dessus sera plus facile à respecter grâce aux rédacteurs invités qui participeront à la rédaction des numéros thématiques. Glen Nichols, Louise Ladouceur et Gregory Reid y ont déjà participé. Nous discutons présentement de quatre autres possibilités de numéros thématiques et nous encourageons les personnes intéressées et qualifiées à proposer d'autres thèmes éventuels. Veuillez envoyer vos questions et propositions directement au rédacteur en chef à l'adresse bruce.barton@utoronto.ca. *Recherche théâtrale au Canada (RTC)* s'assurera que la qualité de la revue (publication académique relue par un comité de lecture) est restée la même depuis la participation de rédacteurs invités.

4) Le nouveau visage de RTC

Bien que la conception graphique de la revue ait fait l'affaire pendant plusieurs années, je crois fermement que RTC bénéficierait grandement d'un remaniement de son apparence. La recherche d'une présentation plus contemporaine, d'actualité (et stylisée, bien sûr) a donné lieu à l'élaboration d'une toute nouvelle conception de la revue en ce qui a trait aux dimensions de celle-ci, à sa page couverture et à sa mise en page (une copie de démonstration est disponible pour examen sur demande). Je suis convaincue que ces changements améliorent largement l'apparence visuelle, l'aspect professionnel et la lisibilité de la revue. Toutefois, je souhaite également que la nouvelle conception graphique ne soit pas uniquement une question de « style ». Par conséquent, j'ai aussi encouragé le Comité de rédaction de RTC à entreprendre une discussion sur le contenu et l'organisation de la revue afin d'assurer la poursuite de

content, and enhancement of TRiC's focus on "substance" accompanies its new appearance. The new design will appear with issue 23.1 (Spring 2002).

5) Electronic Access

The following motions were approved by the TRiC Management Board on May 26, 2003:

MOTION ONE

That the journal make available to the general 'browsing' public all on-line accessible articles except those published in the two most recent years of publication.

That the journal restrict access to on-line accessible articles in the two most recent years of publication to paid subscribers (including all paid members of ACTR), through the use of User IDs and Passwords.

MOTION TWO

That the journal solicit permission to include her/his article(s) on the web-based electronic version of the journal from each author published in the print version of *Theatre Research in Canada/Recherches théâtrales au Canada* prior to the inclusion of electronic publication rights in authors' contracts.

That the journal provide on-line access only to those articles for which written permission has been acquired; all other articles will be identified on-line only by title and author.

That the journal add additional articles over time as permissions arrive.

6) Book Review Editors

TRiC now has two new Book Review Editors:

French Language Reviews: Patrick Leroux (pleroux@vif.ca)

English Language Reviews: Bruce Kirkley (kirkleyb@ucfv.bc.ca)

Both are working energetically, with impressive results. All inquiries regarding book reviews (titles, reviewers, etc.), should be forwarded directly to the appropriate editor.

l'amélioration de son contenu afin qu'elle soit à la hauteur de sa nouvelle apparence. Le numéro 23.1 (Printemps 2002) affichera la nouvelle conception graphique.

5) Accès électronique

Les propositions suivantes ont été adoptées par le Comité directeur de RTC le 26 mai 2003 :

PREMIÈRE PROPOSITION

La revue permettra au public naviguant sur le Web d'avoir accès en ligne à tous les articles sauf ceux publiés dans les deux plus récentes années de publication.

La revue ne permettra l'accès en ligne aux articles des deux plus récentes années de publication uniquement aux abonnés payants (y compris tous les membres payants de l'Association), au moyen de codes d'utilisateurs et de mots de passes.

DEUXIÈME PROPOSITION

La revue devra demander à chaque auteur ayant publié un article dans la version écrite de *Theatre Research in Canada/Recherches théâtrales au Canada* la permission de mettre un article dans la version électronique de la revue accessible sur le Web avant d'ajouter les droits de publications dans le contrat de l'auteur.

Seul les articles pour lesquels la revue a obtenu une permission écrite seront accessibles en ligne. Tout autre article ne figurera que par le nom de l'auteur et le titre de l'article.

La revue y ajoutera des articles au fur et à mesure qu'elle en obtiendra la permission écrite.

6) Rédacteurs de comptes rendus de livres

RTC a maintenant deux rédacteurs de comptes rendus de livres

Comptes rendus français: Patrick Leroux (pleroux@vif.ca)

Comptes rendus anglais: Bruce Kirkley (kirkleyb@ucfv.bc.ca)

Ils travaillent tous deux très fort et les résultats sont impressionnants. Toutes les demandes de renseignements au sujet des comptes rendus de livres (titres, rédacteurs de comptes rendus, etc.) doivent être réacheminées directement au rédacteur en chef concerné.

Scholarly Awards / Prix d'excellence

Jerry Wasserman, Co-ordinator

The Awards Committees for 2003 / Les comités des prix d'excellence :

Rosalind Kerr, Gregory Reid and Don Perkins (Prix Ann Saddlemeyer Award),

Anne Nothof, Patricia Badir, James Hoffman (Prix Richard Plant Award)

Francine Chaîné, Patrick Leroux, Piet Defraeye (Prix Jean Cléo Godin Award).

The Ann Saddlemeyer Award for best scholarly book on Canadian theatre / **Le prix Ann Saddlemeyer** est décerné à l'auteur(e) du meilleur livre savant sur le théâtre canadien, 2002-2003:

Alan Filewod, *Performing Canada: The Nation Enacted in the Imagined Theatre* (Textual Studies in Canada Monograph Series: Critical Performance/s in Canada, 2002).

The committee found the book brilliant, captivating, elegantly argued, intriguing and convincing. It combines synchronically detailed readings of key moments and performances in Canadian theatre history and key moments in Canadian history as theatre. It also imaginatively and persuasively articulates across these moments and performances a diachronically historical pattern of cultural creativity.

Le jury a trouvé le livre brillant, captivant, habilement argumenté, intrigant et convaincant. Le livre offre une combinaison synchronique d'interprétations détaillées des performances et des moments importants de l'histoire du théâtre canadien et des moments importants de l'histoire canadienne interprétés comme s'ils étaient du théâtre. De plus, parmi ces moments et ces performances, l'auteur glisse, de façon persuasive et imaginative, une évolution historique de créativité culturelle.

Honourable Mentions also go to / Les mentions honorables ont été décernées à Craig Stewart Walker, *The Buried Astrolabe: Canadian Dramatic Imagination and the Western Tradition* (McGill-Queen's UP, 2001), and to editors Diana Brydon and Irena R. Makaryk and all the contributors to *Shakespeare in Canada: A World Elsewhere?* (UTP, 2002).

The Jean Cléo Godin Award for best scholarly article on a Canadian or Québécois subject in French /

Le Prix Godin est décerné à l'auteur(e) du meilleur article scientifique en anglais portant sur le théâtre canadien:

Chantal Hébert, "L'acteur du burlesque et le jeu comique. Le savoir-faire d'Olivier Guimond fils," *Jeu* 104.

L'article de Chantal Hébert nous fait découvrir un personnage majeur de l'histoire du théâtre québécois burlesque, Olivier Guimond. L'article est clair et fluide, il évite un vocabulaire hermétique et il est bien documenté. Trop longtemps négligé et sous estimé, le théâtre burlesque prend dans cet article la place qui lui revient à travers un homme de théâtre important au Québec, Olivier Guimond fils.

Chantal Hébert's article introduces us to a major figure in the history of burlesque theatre in Quebec, Olivier Guimond. The article is clear and readable, well-documented and free of jargon. Too long ignored and underestimated, burlesque takes its rightful place in this article through a significant man of the theatre in Quebec, Olivier Guimond, jr.

Honourable Mentions also go to / Les mentions honorables ont été décernées à David Blonde, "Entre Oreste et Barbe-Bleue: la violence dans la scène familiale québécoise, 1981-2002," *L'annuaire théâtral* 32. Marie Frankland, "La charge de l'original épornymable: une dramacité sauvage," *L'annuaire théâtral* 32.

The Richard Plant Award for best scholarly article on a Canadian theatrical subject in English /

Le prix Richard Plant est décerné à l'auteur(e) du meilleur article scientifique en anglais portant sur le théâtre canadien: Sherrill Grace, "Creating the Girl from God's Country: Nell Shipman and Sharon Pollock," *Canadian Literature* 172 (2002): 98-117.

The committee felt that Grace effectively explores complex issues of performing autobiography in film, in prose, and on stage without resorting to simple narrative overview or microscopic dissection. She clearly shows how Pollock dramatizes interrelationality, offering a fresh take on relational and gaze criticism to reveal likely truths about an elusive subject.

Le jury estime que M^{me} Grace explore de façon efficace des questions complexes qui traitent de l'interprétation de l'autobiographie au cinéma, en prose et au théâtre sans uniquement recourir à l'aperçu narratif ou à une pléthore de détails. Elle démontre clairement la façon dont Pollock dramatise la corrélation en offrant une nouvelle interprétation de la critique contemporaine afin de révéler les vérités probables d'un sujet insaisissable.

Honourable Mentions also go to / Les mentions honorables ont été décernées à Robert Appleford, "That Almost Present Dream of Tomorrow: Daniel David Moses' *Kyotopolis* as Native Canadian Science Fiction/History Play," *Crucible of Cultures: Anglophone Drama at the Dawn of a New Millennium*, eds. Marc Maufort and Franca Bellarsi (Brussels: P.I.E.-Peter Lang, 2002): 199-208; and Jerry Wasserman, "Where Is Here Now? Living the Border in the New Canadian Drama," *Crucible of Cultures*, 163-74.

International Federation for Theatre Research / Fédération internationale pour la recherche théâtrale

Anne Nothof

ACTR has an association membership with IFTR, which entitles the Association to a vote for the executive, and receive a subscription to the journal, *Theatre Research International*. The membership fee for three ACTR members who wish to participate at an IFTR conference is also partially waived, although the amount appears to be at the discretion of the conference committee. The next conference will be held in St. Petersburg, Russia, May 24 to 28, 2004. The theme is "The Director in the World Theatre." The IFTR web site provides information on this conference, and on the Association, including a membership form: www.firt.iftr.org/firt/home.jsp. The password for ACTR members is "parkinson."

The executive of ACTR will be reviewing the benefits of membership in IFTR at the next meeting in January, 2004. We would appreciate advice from members who have participated in IFTR as to whether the association membership should continue.

L'ARTC est membre associé de la FIRT, ce qui signifie qu'elle a un droit de vote et qu'elle reçoit un abonnement à la revue, *Theatre Research International*. De plus, les frais d'adhésion de trois membres de l'ARTC qui désirent participer au colloque de la FIRT sont partiellement couverts. Toutefois, le montant couvert semble être à la discrétion du Comité organisateur du colloque. Le prochain colloque sera tenu à Saint-Petersbourg, en Russie, du 24 au 28 mai 2004. Le thème est « Le metteur en scène dans le monde du théâtre ». Vous trouverez, sur le site Web de la FIRT (www.firt-iftr.org/firt/home.jsp), de l'information au sujet du colloque et de l'Association ainsi qu'un formulaire d'adhésion. Le mot de passe pour les membres de l'ARTC est « parkinson ».

À la prochaine réunion, en janvier 2004, la direction de l'ARTC procèdera à un examen des profits réalisés grâce aux cotisations de la FIRT. Nous aimerions recevoir des conseils de la part des membres de l'Association qui ont déjà participé à un colloque de la FIRT afin de déterminer si l'ARTC devrait continuer à être membre associé de la FIRT.

PRAXIS / PRACTICE

For the 2003 ACTR/ARTC conference at Dalhousie, the Theatre Practice Caucus organized two workshops and a panel on playmaking. This was the first year for the Caucus, and we were enthused by the participation and interest in this practical component of the conference: thank-you to all participants who took part in the workshops and who attended the panel at the conference. We would especially like to thank the workshop facilitators Tessa Mendel and Reid Spencer who agreed to facilitate these workshops without remuneration.

The original mandate of the Theatre Practice Caucus included the bringing together of practitioners and ACTR members, as well as a focus on linking with the theatre community in the region in which the annual conference is held. This past year we worked diligently to achieve that mandate, but in doing so, faced some difficult challenges. The lack of resources, specifically financial resources, proved to be a critical obstacle when engaging established practitioners, for whom the facilitating of workshops can be a significant source of income. We were extremely fortunate this year in having our two facilitators waive their usual fees, but we feel that, in the future, facilitators should not be asked to do this.

Next year, the Theatre Practice Caucus would like to address this issue by instituting a nominal fee for the workshops, all of which would go toward remuneration for the facilitators. In the spirit of the original mandate, we will be focusing on local practitioners.

We are excited about the prospects for next year's conference and our preparations are already underway. We invite comments regarding the workshops and panel from all members, whether feedback about the 2003 conference, or suggestions for next year's conference in Winnipeg:

Dans le cadre du colloque de l'ARTC de 2003 tenu à Dalhousie, le Caucus de pratique du théâtre a organisé deux ateliers et une table ronde portant sur le montage de pièces. Les Caucus en était à sa première expérience, et nous sommes heureux que cet aspect pratique du colloque ait attiré tant de participants et suscité tant d'intérêt. Nous tenons à remercier tous les participants aux ateliers et à la table ronde et tout particulièrement les animateurs des ateliers, Tessa Mendel et Reid Spencer, qui ont accepté d'animer ces ateliers bénévolement.

Selon son mandat, le Caucus de pratique du théâtre doit réunir praticiens et membres de l'ARTC ainsi que former des liens avec la communauté théâtrale de la région du colloque annuel. L'an dernier, nous avons travaillé avec zèle afin de remplir ce mandat. Toutefois, certains obstacles se sont dressés sur notre chemin. Le manque de ressources financières s'est avéré un obstacle critique lors de l'embauche de praticiens chevronnés. Pour certains d'entre eux, l'animation d'atelier peut représenter une importante source de revenus. Par contre, la chance nous a sourit cette année, car les deux animateurs que nous avons embauchés ont renoncé à leur rémunération habituelle. Toutefois, nous croyons qu'à l'avenir, les animateurs ne devraient pas avoir à y renoncer.

L'an prochain, le Caucus de pratique du théâtre aimerait régler cette question en imposant des frais minimes pour la participation aux ateliers. La totalité de la somme amassée servirait au financement de la rémunération des animateurs. Conformément au mandat, nous embaucherons des praticiens locaux.

Nous nous réjouissons des occasions que nous offre la tenue du colloque de 2004. Nous avons déjà entamé les préparatifs. Nous invitons tous les membres à nous faire part de leurs commentaires en ce qui concerne les ateliers et la table ronde, que ce soit en réponse au Colloque tenu en 2003 ou en prévision du Colloque qui aura lieu à Winnipeg l'an prochain :

Claire Borody : c.borody@uwinnipeg.ca
Deborah Tihanyi: deborah.tihanyi@utoronto.ca
Roxanne M. Dicke: roxanne.dicke@keyano.ca

Rapport de la table francophone/phile (Francophone/phile Caucus)

Patrick Leroux

Malgré un fort nombre de communications données par des francophones, nous n'étions que deux francophones à la réunion de la table, sans projet réel motivant notre présence. Les francophiles présents, plus assidus et plus impliqués, m'ont convaincu de ne pas tout simplement abolir la table francophone.

Je me posais tout de même la question : sommes nous si peu intéressants pour nous mêmes?

Il y a quelques années, la table francophone est née d'un désir politique de représentation et de défense et illustration du fait francophone au sein de l'association, le temps est venu de passer à l'aspect pratique, c'est-à-dire qu'il faut maintenant trouver comment dynamiser notre présence à l'ARTC.

Despite the large number of papers presented by francophones this year at the conference, only two francophones came to the Caucus meeting due to a lack of any real issues to motivate their presence. The francophiles who came, being consistent and involved, convinced me not to simply abandon the francophone Caucus altogether.

All the same I pondered the question... are we really so uninteresting, even to ourselves?

A few years ago the Francophone caucus was born out of a political desire for representation, defense, and manifestation of the francophone presence in the association. The time has come to move on to practical concerns; that is, now we have to find ways to activate our existence in ACTR.

Plutôt que râler notre triste sort, une fois par année lors de la réunion, nous avons opté pour une approche plus constructive, stimulante et, nous l'espérons, ludique.

D'abord, la réunion annuelle de la table devra être l'aboutissement d'une démarche entamée et soutenue tout au long de l'année par quelques individus et non pas un geste futile visant à rassembler les francophones et francophiles ayant eu le malheur d'avoir croisé le regard de l'organisateur ce midi-là. Avis aux intéressés : la table sera également virtuelle et nous échangerons par courriel tout au long de l'année au sujet des diverses initiatives possibles.

Deux propositions de séances bilingues mixtes (car les séances francophones n'attirent que trop peu de nos collègues et nous placent en situation absurde de ghettoisation accrue) ont été mises de l'avant.

Le thème de l'hybridité langagière dans les dramaturgies canadienne et québécois seront à l'étude lors du prochain congrès. Un appel à contribution paraîtra sous peu avec de plus amples détails.

La seconde proposition : une séance de découverte de la dramaturgie et des méthodes d'analyse de l'« autre ». C'est-à-dire, des chercheurs francophones analyseront des pièces du Canada anglais et, inversement, des chercheurs anglophones analyseront des pièces francophones. Les communications seront données dans la langue du chercheur. Nous espérons ainsi créer un véritable dialogue tout en découvrant des écritures peu connues et des méthodes de travail inusitées relatives aux dramaturgies que nous croyons déjà connaître.

Aussi, ayant en souvenir l'allocution donnée en français par Michel-Marc Bouchard il y a quelques années—une allocution suivie avec attention par nos collègues anglophones qui s'y trouvaient nombreux, ce jour-là—nous inviterons un artiste de renom à venir adresser la prochaine table francophone à Winnipeg et nous entretenir sur son processus créateur. La rencontre sera ouverte à tous, bien sûr.

Finalement, nous veillerons, avec le concours des organisateurs du prochain congrès, à ce qu'une présence théâtrale francophone soit manifeste à Winnipeg en mai prochain. Ce sera l'occasion de mettre en valeur le théâtre franco-manitobain.

Issue d'une crise régénératrice, la dernière rencontre aura eu comme effet de relancer la table francophone devenue moribonde. N'hésitez pas à contribuer à la discussion, à proposer des idées, à appuyer nos initiatives pour le prochain congrès et nos activités à l'ARTC : pleroux@vif.com. La table est là pour vous.

Rather than rail against our sad situation, once a year during the conference, we have opted for a more constructive approach, more stimulating and, we hope, more playful.

First of all the annual meeting of the caucus has to become the culmination of a process initiated and sustained throughout the year by several individuals, not simply a futile act aimed at gathering the francophones and francophiles who were unlucky enough not to escape the attention of the organizer that particular noon-hour. Warning to those interested: the caucus is going "virtual" and we will be keeping in touch by email all year long concerning various possible initiatives.

Two proposals for bilingual sessions have been put forward (bilingual sessions because strictly francophone panels attract too few of our colleagues and put us in the absurd situation of even greater ghettoisation).

The theme of linguistic hybridity in Canadian and Quebec dramaturgies will be a topic of study during the next conference. A call for papers will appear soon with more details.

The second proposal is for a session geared to discovering the dramaturgy and analytical methods of the "other." That is, francophone researchers will analyze English Canadian plays, and, conversely, anglophone researchers will analyze francophone plays. The papers will be presented in the language of the researcher. We hope to create a true exchange while discovering lesser known works and unfamiliar research methods relating to the dramaturgies we think we know already.

Also, remembering the talk given in French by Michel-Marc Bouchard a few years ago—a talk followed with avid attention by our anglophone colleagues who attended in great number, that time—we will invite a well-known artist to address the next francophone caucus in Winnipeg and tell us about his creative process. The occasion will be open to all, of course.

Finally, with the help of next year's organizers, we will do our best to ensure the francophone theatre is highly visible in Winnipeg next May. This is our chance to shine the spotlight on franco-Manitoban theatre.

Born from a crisis of indirection, the last meeting in effect has given the moribund francophone caucus new life. Please don't hesitate to contribute to the discussion, to suggest ideas, and to support our initiatives for the next conference and for our activities in ACTR : pleroux@vif.com. The caucus is there for you.

Don't Forget to Renew
Your Membership
Today!!!

ACTR-PGC Developments / Développements ARTC-PGC

Bruce Barton

Discussions between myself, Anne Nothof (ACTR President) and Amela Simic (PGC Executive Director) continue on opportunities for increased interaction between the Association for Canadian Theatre Research and the Playwrights Guild of Canada. I was invited to organize a panel discussion on the topic of the relationship between the "profession" and the "academy" for the PGC Annual General Meeting, held in Vancouver in May. Participants on the panel were Ric Knowles (University of Guelph) and Anne Nothof (Athabaska University) (both of whom stepped in at the last minute to replace detained participants Jerry Wasserman and Lorena Gale), as well as d.d. kugler (Simon Fraser University), Sherrill Grace (University of British Columbia), and playwrights Michael Lewis MacLennan and Joan MacLeod. Discussion — both within the panel and between the panel and the audience — was animated and, at times, both passionate and contentious. Overall, the panel was a distinct success, and bodes well for an ongoing discussion. In addition, Amela Simic and I are discussing a variety of other possible projects, and we will be visiting the PUC/PGC holdings at the University of Guelph this summer. Also, Anne Nothof published a guest article in the most recent issue of *CanPlay*, the Guild's membership newsletter.

Les discussions se poursuivent entre Amela Simic, Directrice générale de la Playwrights Guild of Canada, moi-même, et Anne Nothof, présidente de l'ARTC, au sujet des occasions d'accroître les interactions entre l'ARTC et la PPGC. On m'a invitée à organiser une table ronde sur la relation entre la « profession » et les « universitaires » à l'occasion de l'assemblée générale annuelle de la PGC, tenue à Vancouver, en mai. La table ronde réunissait Ric Knowles (Guelph University) et Anne Nothof (Athabaska University) [tous deux inscrits au dernier moment pour remplacer Jerry Wasserman et Lorena Gale qui avaient eu un empêchement] ainsi que d.d. kugler (Simon Fraser University), Sherrill Grace (University of British Columbia), et les dramaturges Michael Lewis MacLennan et Joan MacLeod. Les discussions étaient animées — autant entre les participants à la table ronde qu'entre les gens dans l'auditoire — et parfois même passionnées et controversées. Dans l'ensemble, la table ronde a été un franc succès et sera de bon augure pour les discussions à venir. En outre, Amela Simic et moi-même discutons de divers autres projets éventuels et, cet été, nous visiterons les archives de la PUC/PGC à la University of Guelph. De plus, Anne Nothof a publié un article invité dans le dernier numéro de *CanPlay*, le bulletin des membres de la PGC.

CFHSS / FCSH

Anne Nothof

In a March Board Meeting Report, Canadian Federation for the Humanities and Social Sciences (CFHSS) identified its top priority advocacy initiatives as SSHRC funding and transformation from a granting council to a "knowledge council"; the Canadian Institute of Health Research and the human sciences; and a separate federal Canada Education transfer to the provinces. The Board voted to set up a committee to examine the government structure of the Association for Scholarly Publishing. The Women's Issues Network (WIN) will conduct preliminary work on the National Survey of University Faculty Salaries. A survey of Canadian learned societies was sent out in March to member and non-member associations, including ACTR. A Task Force will meet in May to review results and draft a Best Practices manual. The theme of the 2004 Congress hosted by the University of Manitoba is "Confluence" with three subtitles: "Ideas, Identities, and Place." The dates for the ACTR Congress have been established as May 29 to June 1. The 2005 Congress will be at the University of Western Ontario; the 2006 Congress at York University; the 2007 Congress at the University of Saskatoon. The Board approved the University of British Columbia as the host of Congress 2008 — the 100th anniversary of UBC. For further information on the Federation, consult the web site: www.fedcan.ca. The ACTR representative is Margaret Coderre-Williams.

La Fédération canadienne des sciences humaines (FCSH) a déterminé, dans son rapport de la réunion du Conseil d'administration tenue en mars, que les trois thèmes principaux de son action seront le financement du Conseil des recherches en sciences humaines (CRSH) pour son passage d'un conseil subventionnaire à un « conseil du savoir », les Instituts de recherche en santé du Canada (IRSC) et les sciences humaines ainsi que le paiement de transfert canadien séparé aux provinces en matière d'éducation. Par ailleurs, le Conseil a voté en faveur de la formation d'un comité d'examen de la structure de direction du Programme d'aide à l'édition savante. De plus, le Réseau des questions féministes (RQF) procédera aux travaux préliminaires sur l'enquête nationale sur les salaires des professeur(e)s d'université. En mars, un sondage sur les sociétés savantes canadiennes a été envoyé aux associations membres et non-membres, y compris à l'ARTC. Un groupe de travail se rencontrera en mai afin d'examiner les résultats et de rédiger un manuel de pratiques exemplaires. En 2004, le thème du Congrès qui aura lieu à l'Université du Manitoba est « Confluence : Idées, Identités, et Lieu ». Le Colloque de l'ARTC sera tenu du 29 mai au 1^{er} juin. En 2005, le Congrès aura lieu à la University of Western Ontario, en 2006, à la York University et en 2007, à la University of Saskatoon. La University of British Columbia a reçu l'approbation du Conseil pour accueillir le Congrès de 2008, à l'occasion de son 100^e anniversaire. Afin d'obtenir plus d'information sur la Fédération, consultez le site Web à l'adresse www.fedcan.ca. Notre représentante est Margaret Coderre-Williams.

Women's Caucus Report / Rapport du Comité des femmes 2003

Rosalind Kerr

I am pleased to say that the Women's Caucus is flourishing. We have about 45 members on the listserve and I am expecting that number will grow this year. We encourage any women who are members of ACTR/ARTC to consider taking advantage of this service if they are interested. The listserve is proving to be a valuable tool for connecting with each other and sharing concerns and information. I will be trying to arrange that Shelley Scott look after it during my sabbatical which runs from July 2003 to 2004.

Several of the goals we set at last year's meeting have been realized. It was very exciting to see so many papers and panels that featured work on women in Canadian theatre, past and present, critical and practical. The praxis workshops were also a welcome addition. Members are urged to keep the impetus up for next year by submitting strong proposals to Claire Borody.

Our lunch meeting this year fell into disarray because we were not able to bring the cafeteria food into the designated meeting space. We want to urge next year's organizing team to make sure to give us a 2 hour slot in a room where we can bring food. Again, I would like to bring this item to the attention of Claire Borody.

Our supper gathering on the other hand was a big success with 25 members in attendance. Our thanks to Roberta Barker for finding us the right kind of space at the right price. The relaxed atmosphere was conducive to lots of socializing.

On behalf of the Caucus members, I would like to thank this year's organizers for a very successful conference. You did an excellent job all round.

My last words are to make a formal request to any one who is interested in becoming the Chair. It is probably time to share the job and I may not be available much this coming year.

J'ai le plaisir de déclarer que le Comité des femmes est en plein essor. Le nombre de membres sur la liste d'envoi se chiffre maintenant à 45 et je crois que ce nombre augmentera encore cette année. Nous encourageons les femmes membres de l'ARTC à tirer profit de ce service : avis aux intéressées. Cette liste d'envoi s'avère un précieux outil pour établir des liens ainsi que pour échanger nos préoccupations ou des renseignements. Je demanderai à Shelley Scott de s'en occuper pendant mon congé sabbatique, de juin 2003 à 2004.

Nous avons atteint plusieurs des objectifs que nous avions fixés à la réunion l'an dernier. Il est très agréable de constater le nombre d'articles et de tables rondes qui avaient pour thème les femmes dans le théâtre canadien, dans le passé ou le présent, d'un point de vue critique ou pratique. Les nouveaux ateliers Praxis ont également bien été reçus. Nous incitons les membres à continuer du même élan pour l'an prochain en soumettant d'intéressantes propositions à Claire Borody.

Cette année, le déjeuner-causerie ne s'est pas déroulé comme prévu puisqu'il n'était pas permis d'apporter de la nourriture dans la salle réservée. Nous conseillons à l'équipe chargée de l'organisation du déjeuner l'an prochain de réserver la salle pour une durée de deux heures et de s'assurer qu'il est possible d'y apporter de la nourriture. Une fois de plus, j'aimerais porter cette question à l'attention de Claire Borody.

Or, notre souper a été une grande réussite; 25 membres étaient présentes. Nous tenons à remercier Roberta Barker de nous avoir déniché un endroit qui correspondait à nos besoins et à nos moyens. L'atmosphère détendue était propice aux échanges entre amis.

Au nom des membres du Comité, j'aimerais remercier les organisateurs pour le succès du colloque de cette année. Vous avez fait de l'excellent travail sur toute la ligne.

Je termine en faisant une demande officielle à toutes celles intéressées à combler le poste de présidente. Je crois qu'il est temps de partager le travail et je ne serai peut-être pas très disponible l'an prochain.

Calls for Papers / Appels de communication

2004 ACTR Conference / Congrès de l'ARTC 2004

The next annual conference will be held from May 29 to June 1 at the University of Manitoba, Winnipeg, as part of the 2004 Congress of the Social Sciences and Humanities.

We invite those submitting proposals to consider topics that relate to Francophone and Native-Canadian topics as well as those that relate to the general conference theme:

Confluence: ideas, identities and place

Proposals are sought in all areas of the Association's mandate, which includes the full range of research by our membership into theatre history, theatre pedagogy and practice, both Canadian and international.

Proposals should be submitted in the form of a 250 word abstract (maximum). Proposals for three or four person panels on specific themes should also be submitted in the form of an abstract (maximum 500 words). Email is preferred.

All proposals must be received by November 15, 2003. Send submissions to:

Claire Borody
 Department of Theatre and Drama
 The University of Winnipeg
 515 Portage Avenue
 Winnipeg, Manitoba R3B 2E9
 c.borody@uwinnipeg.ca

Please note that presenters must be paid-up ACTR members at the time of their presentation.

Please include a brief resume/bio with your proposal.

Le prochain colloque annuel sera tenu du 29 mai au 1^{er} juin à la University of Manitoba, à Winnipeg, dans le cadre du Congrès des sciences sociales et humaines de 2004.

Nous invitons ceux qui soumettront des propositions à envisager des sujets liés aux francophones et aux autochtones du Canada ainsi qu'au thème général du Congrès :

Confluence : Idées, Identités et Lieu

Nous sommes ouverts aux propositions dans tous les domaines couverts par le mandat de l'Association, ce qui comprend tous les aspects de la recherche de nos membres en ce qui a trait à l'histoire, à la pédagogie et à la pratique du théâtre, que ce soit au Canada ou à l'international.

Les propositions doivent être remises sous forme d'un résumé de 250 mots (maximum). Les propositions pour les tables rondes regroupant trois ou quatre personnes pour un thème précis devraient également être soumises sous forme d'un résumé (maximum de 500 mots). Il est préférable d'envoyer vos propositions par courriel.

Toutes les propositions doivent nous être parvenues avant le 15 novembre 2003. Veuillez les envoyer à :

Veuillez prendre note que les conférenciers doivent être membres de l'Association et avoir payé leurs frais d'adhésion au moment de leur présentation.

Veuillez joindre une courte biographie ou votre curriculum vitæ avec votre proposition.

Announcing a New Journal

Seeking Submissions for Its First Volume...

Postcolonial Text at <http://pkp.ubc.ca/pocol> is a refereed, open access journal that invites articles and reviews, as well as poetry and fiction, on postcolonial, transnational, and indigenous themes. It is one of a new generation of electronic journals committed to publishing critical and creative voices within and across disciplinary boundaries, edited by a team spanning three continents, and backed by a highly regarded international editorial board representing the best in postcolonial, cultural and literary studies.

Postcolonial Text offers authors a peer-reviewed outlet with the widest possible audience, as the journal's contents will be free to read and globally indexed, making it readily available in libraries and offices, internet cafés and homes, around the world. The journal's online system is designed to reduce delays in review and publication, while increasing global and public accessibility for writers and readers. Published items are actively linked to the larger world of scholarly inquiry, inviting interactive commentaries from readers. Publish in *Postcolonial Text* and be part of the new public space staked out for the finest scholarly and creative work online.

Postcolonial Text is a project of the Canadian Association for Commonwealth Literature and Language Studies as part of its work in fostering the global study of postcolonial and commonwealth literature.

Découvrir l'autre théâtre national, redécouvrir le sien / *Discovering the other national theatre, rediscovering our own*

La table francophone de l'Association pour la recherche théâtrale au Canada (ARTC) sollicite des contributions pour une session bilingue lors du Congrès annuel de l'ARTC dans le cadre du prochain Congrès pour les humanités et sciences sociales du 29 mai au 6 juin 2004 à Winnipeg (Manitoba).

Nous encourageons les chercheurs francophones à présenter, en français, des communications sur des pièces ou problématiques (thèmes particuliers, point de vue de la réception critique, socio-critique...) canadiennes-anglaises et, inversement, aux chercheurs anglophones à présenter, en anglais, des communications sur des pièces ou problématiques québécoises.

Nous visons, par cet exercice, à établir un véritable dialogue entre chercheurs francophones et anglophones. Nous espérons également permettre aux chercheurs, par une appropriation intime, de découvrir l'autre dramaturgie nationale ou encore, par le regard croisé des autres, de redécouvrir nos dramaturgies respectives.

Les communications portant sur des pièces ou problématiques *contemporaines* seront privilégiées.

Veuillez envoyer un synopsis de 250 mots ou moins ainsi qu'une courte notice biographique d'ici le **30 octobre 2003** à Patrick Leroux, responsable de la session, au courriel suivant : pleroux@vif.com.

Les synopsis envoyés après le 30 octobre ne seront pas retenus. Les présentateurs doivent être membre de l'ARTC ou le devenir d'ici la date du congrès.

The Francophone Caucus of the Association for Canadian Theatre Research (ACTR) invites proposals for a bilingual panel to be held during the annual ACTR/ARTC conference May 29 to June 1 (2004) in Winnipeg as part of the Canadian Federation for the Humanities and Social Sciences Congress.

We are looking for francophone researchers to present papers in French on English Canadian plays or topics (particular themes, critical reception, social context...), and, conversely, anglophone researchers to present papers in English on French Canadian plays or topics.

Our goal in this approach is to establish a true dialogue between francophone and anglophone researchers. We also hope to give researchers the opportunity of getting to know the other national dramaturgy through their own close scrutiny, or even better, to rediscover our own dramaturgies through the close scrutiny of others.

Proposals for papers on *contemporary* plays or topics are especially welcome.

Please send a proposal of 250 words or less, as well as a short biography, before **October 30, 2003** to Patrick Leroux, chair of the panel, at pleroux@vif.com.

Proposals received after October 30 may not be considered. All presenters must be paid-up members of ACTR by the time of the conference.

Beyond the 4th Wall: Aesthetic Distance and Community in the 21st Century

Theatre Department – University of Regina, April 23 – 25, 2004

We live in a world where imbedded notions of community are being challenged and revisioned; how do theatre and other performance models respond to destabilized definitions and shifting expectations? What are the implications of aesthetic distance when the notion of community is destabilized? What are the implications of creating theatre and nurturing audiences in general? This conference explores the notion(s) of aesthetic distance and considers issues of community with a particular focus on (re)presentation, patronage and spectatorship.

Keynote address: Friday April 23, 8:00 p.m.: Rahul Varma (artistic director of Montreal's Teesri Duniya Theatre)

Keynote performance: Saturday April 24, 8:00 p.m.

BYRNA BARCLAY'S A ROOM WITH FIVE WALLS – DIRECTED BY JOEY TREMBLAY

FEATURED PANELISTS INCLUDE: Rachel van Fossen (Playwright & Artistic Director, Black Workshop Theatre – Montreal), Daniel Brooks (Playwright, Actor & Artistic Director, Necessary Angel Theatre – Toronto), Michele Sereda (Actor & Artistic Director, Curtain Razors Inc. – Regina), Denise Clark (Choreographer, Actor & Co - Artistic Director, One Yellow Rabbit – Calgary), David Diamond (Playwright, Actor & Artistic Director, Headlines Theatre – Vancouver)

Proposals for panels, performances and abstracts for individual papers are now being sought and may address such issues as:

- Theories/practices/politics of aesthetic distance
- Community: definitions/challenges/relationships
- Aesthetic Distance: artists/voices/representations
- The role of scenography and production as agent for mediation or provocation
- Dramaturgical strategies for non-traditional process and performance

Please send proposals by **November 15, 2003** to Wes.Pearce@uregina.ca.

Panel proposals must include all participants and should be limited to 4 participants.

All individual abstracts must be limited to 250 words and final presentations must be no more than 15 minutes in length.

Performance/workshop proposals must include a list of technical/space requirements.

Association News & Notices / Informations de l'Association

2004 Scholarly Awards / Prix d'excellence 2004

Guide Lines & Call for Nominations / Lignes Directrices & Appel de nominations

Nominations for the Richard Plant Award and the Jean-Cléo Godin Award will be determined primarily by individual committees. These committees have been tasked with surveying a wide range of periodicals throughout the year, with each committee focussing on the appropriate language publications for each award. However, nominations for these prizes are also welcomed from the full membership of ACTR.

The awards honour scholarly work of significant merit in any area of Canadian theatre research. The authors do not have to be members of the Association. The scholarship can appear in any journal or may be an original article published in a book.

The deadline for all Scholarly Award Submissions is **December 31, 2003**. Nominations must include a letter of support, but a seconder is not necessary. You are welcome to make ONE nomination per award. Members are also encouraged to consider self-nomination. Nominations for all awards should be sent directly to this year's coordinator of Scholarly Awards.

Nominations are sought for the following categories:

Prix Richard Plant Award: article in English / article en anglais
Prix Jean-Cléo Godin Award: article in French / article en français

Scholarly Awards Coordinator / Coordinateur des Prix d'excellence:

Marlene Moser
Dept. of Dramatic Arts
Brock University
St. Catharines, ON L2S 3A1

mmoser@brocku.ca
Phone: (905)688-5550 x3213
Fax: (905)688-2789

News from Len Conolly For further information contact Lorne Bruce, Archival and Special Collections, University of Guelph (lb Bruce@uoguelph.ca). See also www.lib.uoguelph.ca/archives/theatre/theatre.htm.

Recent additions to the L.W. Conolly Theatre Archives, University of Guelph:

Florabel B. Conde Collection. House programs, 1920s to the 1980s, mainly from Hamilton theatres.

Eric Donkin Collection. Correspondence, photographs, reviews, programs, and other materials relating to the life and career of Eric Donkin (1929-1998). The collection includes Donkin's personal library.

Nightwood Theatre Archives. Administrative files, programs, reviews, clippings, photographs from Toronto's Nightwood Theatre, founded in 1979.

The Cameron Porteous Collection. Set models, technical drawings, reviews, and articles documenting the career of one of Canada's leading theatre designers. Porteous was head of design at the Shaw Festival 1979-96, and has also designed for many other theatres in Canada and overseas.

Les nominations pour les prix ``Richard Plant`` et ``Jean-Cléo Godin`` seront déterminées surtout par les comités de sélection. Ces comités ont eu comme tâche de faire un aperçu d'un champ divers de périodiques au cours de l'année, avec chaque comité concentrant sur la langue appropriée pour chaque prix. Par contre, les nominations pour ces prix sont les bienvenues de chaque membre de l'ARTC en même temps.

Ces prix reconnaissent les recherches scientifiques importantes dans n'importe quel domaine de recherche théâtrale au Canada. Il n'est pas nécessaire que les récipiendaires soient membres de l'Association, et les articles peuvent paraître dans n'importe quelle revue ou peuvent avoir été initialement publiée dans un livre

La date limite pour la nomination des prix d'excellence est le **31 décembre 2003**. Les nominations doivent inclure une lettre d'appui, mais une deuxième recommandation n'est pas nécessaire. Vous êtes les bienvenus de donner UNE nomination par prix. Les membres sont aussi encouragés de considérer leur propre nomination. Les nominations pour chaque prix devraient être envoyées directement au coordinateur des prix d'excellence.

Des nominations sont recherchés dans les catégories suivantes:

Equity Showcase Theatre Archives. Administrative files, production files, promptscripts, audio tapes, photographs, and programs, 1960-1998.

Gordon Armstrong Collection. Scripts, programs, reviews, and articles relating to the career of B.C. playwright Gordon Armstrong (d. 1996).

Playwrights' Workshop Archives. Scripts and administrative files from the Montreal play development organization, founded in 1963.

Alan Nunn Collection. Programs, posters, photographs, slides, reviews, and news clippings documenting the career of actor Alan Nunn with the Canadian Players, the Crest Theatre, Red Barn, and other Canadian and British theatres.

Tony van Bridge Collection. Programs, play scripts, posters, and photographs documenting the career of Tony van Bridge at the Stratford and Shaw Festivals as well as other Canadian theatres and on CBC television.

La Bourse Heather McCallum The Heather McCallum Scholarship 2004

This scholarship was established in 1987 in honour of the former director of the Theatre Department at the Toronto Municipal Reference Library. Every year a maximum bursary of \$1000 is made available by competition to theatre specialists, both established and new. Preference is given to theatre research, but projects touching on dance, opera, cinema, television or scenography are also eligible. The scholarship is aimed towards projects not usually fundable under other subsidy schemes. For example, the committee will refuse a request for doctoral research money, but will welcome a well-defined project including subsidy for travel to theatre sites, for consulting special collections, for purchase or access to film or video materials.

Candidates are asked to submit the following:

- a) a letter (1 or 2 pages) describing the project for which assistance is required;
- b) a detailed breakdown of costs;
- b) information concerning applications to other granting agencies;
- d) an up-to-date curriculum vitae;
- c) the names of two persons who have been asked to send letters of reference directly to the Secretary of the Committee. Letters should comment on the project, on the candidate's scholarship record and potential.

This year's deadline for applications for the 2004 Heather McCallum Scholarship is **1 April 2004**. Applications should be sent to:

Erin Hurley e-mail: hurley@interchange.ubc.ca
Department of English
University of British Columbia
397 - 1873 East Mall
Vancouver, BC V6T 1Z1

For more complete information concerning Terms of Reference, Selection Criteria and Application Procedures, please refer to the **ACTR/ARTC** website:
<http://www.umoncton.ca/facarts/anglais/actr/artc.htm>

PS. If you'd like to contribute to the McCallum Fund, your tax deductible contribution will be welcomed warmly by our treasurer, Brian C. Parkinson, Division of Theatre & Dramatic Arts, University of Lethbridge, Lethbridge, AB T1K 3M4 <parkinson@uleth.ca>

La Bourse Heather McCallum fut établie en 1987 pour honorer l'ancienne directrice du Département de théâtre de la Bibliothèque de Référence de la Communauté urbaine de Toronto. Cette bourse annuelle, d'un montant maximum de 1000 \$, est à la disposition des spécialistes du théâtre, non seulement ceux qui sont établis, mais aussi les débutants. Tout en restant ouverte à chaque champ d'activité artistique comme la danse, l'opéra, le cinéma, la télévision et la scénographie, la bourse accorde la préférence aux études qui sont particulièrement liées à la recherche théâtrale. Elle est orientée vers des projets qui ne rencontrent pas les conditions requises pour obtenir d'autres subventions. Par exemple, le comité refusera une demande de subvention pour des frais de recherche doctorale, mais accueillera des projets bien définis, liés au domaine de la recherche, tels: la subvention de déplacement pour visiter les sites de théâtres, pour consulter une collection spéciale d'ouvrages, pour l'achat ou le transfert de matériel filme ou sur videocassette, ou pour l'archivage. Les candidats doivent soumettre:

- a) une lettre d'une ou deux pages décrivant le projet et sa contribution à la discipline
- b) un bilan détaillé des dépenses
- c) l'information sur autres demandes faites aux autres sources de subvention
- d) un curriculum vitae récent
- e) le nom des deux personnes qui fourniront des références écrites directement au secrétaire du comité. Les lettres doivent porter sur le projet, sur le dossier scolaire du candidat ou de la candidate, et sur son potentiel.

La date limite d'acceptation des demandes pour la bourse de 2004 est le **1 avril 2004**. Pour soumettre une demande, on doit s'adresser à:

Pour plus de renseignements sur les critères de la Bourse Heather McCallum, vous pouvez consulter le site web de l'**ACTR/ARTC** : <http://www.umoncton.ca/facarts/anglais/actr/artc.htm>

La Bourse Heather McCallum est aussi une fondation charitable sujette aux dégrèvements d'impôts. Le public est invité à faire un don à l'ordre du "ACTR-Heather McCallum Scholarship Fund" et de l'envoyer à: Brian C. Parkinson, Division of Theatre & Dramatic Arts, University of Lethbridge, Lethbridge, AB T1K 3M4 <parkinson@uleth.ca>

Other News / Actualités

Killam Research Fellowships

Twenty-eight outstanding Canadian researchers have been awarded a total of \$2 million in the 35th annual competition for Killam Research Fellowships, administered by the Canada Council for the Arts. Included among the recipients

is ACTR member, **Sherrill Grace, University of British Columbia** for her book *Sharon Pollock: A Life in Theatre*.

Congratulations, Sherrill!!!

Teaching Award for George Belliveau

Each year the University of Prince Edward Island gives out three awards for excellence in teaching. The nominations need to be by students and faculty. Once nominated the candidate creates a teaching dossier and the Awards committee then looks through these dossiers and makes a decision on the final 3 recipients.

The award is sponsored by the Hessian family, and the recipients receive a cash prize for their efforts. George feels it was a great honour to win this award in only his second year at UPEI.

Congratulations, George!!!

Canadian Theatre Video Index

An index of Canadian theatre material on video is now available in hard copy and on the ACTR web site. Compiled by Andrea Ramolo, this index lists 127 videos related to Canadian theatre compiled over the past year as an independent study project at York University. The 127 videos are divided into the following categories: Plays and Productions; Interviews with Playwrights, Directors, and Other Theatre Personnel; Theatre Companies and Theatre Buildings; and Miscellaneous. Each entry consists of a content description, publication information, a physical description, the location of where the video was found, and further notes when necessary.

Please note that these videos are not available for use. At this moment, this is just an inventory. There is specific interest in trying to find a library in the country that would be interested in obtaining copies of each video that could be passed around for academic viewing.

Anyone interested in the project or in obtaining a hard copy of the inventory should contact Andrea Ramolo at aramolo@rogers.com, or at (416) 347-0442.

THE SNAIL...COMPENDIUM

The **SNAIL...**Project is building towards a permanent revival house (or even houses) for existing Canadian scripts.

THE COMPENDIUM— To create a complete listing of Canadian scripts (full-length and shorter pieces) worthy of revival.

To seek bold scripts representing every facet of Canadian culture (French Canadian, Aboriginal Canadian and other relevant multi-cultural voices of Canada).

To include previous production and playwright information, critical and public reaction, promotional material, a succinct evaluation of script strengths, weaknesses and place in the development of Canadian Theatre as well as "stageworthiness" and relevance to today's audiences.

This will be a valuable offshoot of The **SNAIL...**Project to be developed in tandem and will provide a source of script candidates for consideration when The **SNAIL...**Project mounts its initial and subsequent seasons.

Working title: Take Another Look...

There will have to be substantial and detailed organization to create workable, efficient and thorough exploration of the mandate.

There is serious interest from Concordia University in Montreal. Its Broadcasting Archive houses radio and television drama scripts, particularly the CBC collection. Many of these scripts were original radio plays later adapted for stage and *vice versa*. This would be a significant source of neglected Canadian scripts for the stage. Howard Fink, in Montreal, who originally curated this collection, has expressed interest in having **SNAIL...**research the archive for selective inclusion in The **SNAIL...COMPENDIUM**.

For further information on **SNAIL...**or to submit script titles for consideration and other pertinent information, contact:

Paul Bethel at thesnailproject@hotmail.com

Kenneth Dyba
2401 Queen St. E
Apt. 25
Toronto ON M4E 1H6 /// (416) 698-6482

Membership List / Répertoire des membres 2003

Secteur Acquisitions

Bibliothèque St-Jean
8406 91e rue
Edmonton, AB T6C 4G9
B#780 465 8614; Fax#780 468 2550
Education Histoire canadienne

Laura-Gayle Aitken

4 Driftwood Court
Grimsby, ON L3M 4X8
lauragayle.aitken@utoronto.ca
H#905 923 8655

Natalie Alvarez

14 Sylvan Avenue, unit 2
Toronto, ON M6H 1G3
alvareznatalie@hotmail.com
B#416 352 8954; H#416 537 7779
The Poetics of Regret: Nostalgic Realism in
the Contemporary New York Theatre

Jars Balan

450 Athabasca Hall
U. of Alberta
Edmonton, AB T6G 2E8
jbalan@ualberta.ca
B#780 492 3765; Fax#780 492 4967

Mary Baldrige

34-54 10th St.
Long Island City, New York 11106
USA
mhb3454@nyc.rr.com
playwrighting

John L. Ball

RR #1
Baysville, ON P0B 1A0
jgball@muskola.com
H#705 644 4618
Bibliography

Roberta Barker

Dept. of Theatre
Dalhousie University
Halifax, NS B3H 3J5

Isabelle Barth

16 chemin de Fauquenthum
Mameau-de Glomenghem
Aire-sur-la-lys, 62120
FRANCE
oneilli@eircom.net
H#+33 3 20 48 58 47; Fax#+33 3 20 48 5847
Contemporary English Canadian,
Translation of Drama

Martine Beaulne (Hon)

Département de Théâtre C.P. 8888
Université du Québec à Montréal
Montréal, QC H3C 3P8

Lindsay Bell

2 - 79 Orange St
Saint-John, N.B. E2L 1M2
lindsay.bell@utoronto.ca
H#506 638 0011
adaptation theory, Sally Clark, Modern

Canadian and European Theatre,
Mnouchkine and Lepage

George Belliveau

Faculty of Education, UPEI
550 University Ave
Charlottetown, PEI C1A 4P3
gbelliveau@upei.ca
B#902 566 0459
Drama in education, memory plays,
contemporary Canadian drama

Susan Bennett

Dept. of English
University of Calgary
Calgary, AB T2N 1N4
sbennett@ucalgary.ca
B#403 220 6450; Fax#403 284 0848

Diane Bessai (Hon)

Dept. of English
University of Alberta
Edmonton, AB T6G 2E5
H#780 439 3766
Regional Theatre (particularly prairies)
Edmonton Theatre History

Heidi Bickis

Dept. of Drama, University of Alberta
3-146 Fine Arts Bldg
Edmonton, AB T6G 2C9
hbickis@hotmail.com
B#780 492 4244; H#780 425 6608

Kym Bird

C-565 Church St
Toronto, ON M4Y 2E4
kbird@yorku.ca
H#416 960 8074
Early Canadian

Mark Blagrove

Department of English
Mt. Allison University
Sackville, NB E4L 1L3
mblagrove@mta.ca
B#506 364 2542; H#506 536 4207;
Fax#506 364 2524
19th & 20th Maritime Provinces

Laura Bonfigli

296 Marlott Rd
Maple, ON L6A 1G7
lala7@rogers.com
H#426 801 9212

Claire Borody

191 Hill Street
Winnipeg, MB R2H 2L7
c.borody@uwinnipeg.ca
B#204 786 9006; H#204 233 7461
Performance theory; Contemporary
Canadian theatre; East Asian theatre

Alex Boutilier

29 Arnold Dr.
Fall River, NS B2T 1E5
aboutillier@ns.sympatico.ca
H#902 860 3106; Fax#902 835 6435

Amy Bowring

Society for Canadian Dance
48 Greenwood Ave.
Toronto, ON M4L 2P4
bowringripley@sympatico.ca
B#416 365 3233; H#416 466 7522;
Fax#416 466 7522
Canadian Dance History, Society for
Canadian Dance Studies

Andre Brassard (Hon)

École Nationale de Théâtre
5030 rue St-Denis
Montréal, QC H2J 2L8

Rebecca Burton

Graduate Centre for Study of Drama
University of Toronto
Toronto, ON M5T 2Z9
becca_burton3@hotmail.com
H#416 532 3382
Feminist theatre, women's theatre, political
theatre, community theatre, Canadian
theatre

Grace Butt (Hon)

Box 10075
Manuels, NFLD A1X 1C8

PACT c/o Lucy White

215 Spadina, Ste 210
Toronto, ON M5T 2C7

Thomas J. Cahill (Hon)

39 Quidi Vidi Village Rd.
St. John's, NFLD A1A 1E9

Sean Carney

Dept. of English McGill University
853 Sherbrooke St. West
Montreal, PQ H3A 2T6
sean.carney@mcgill.ca
B#514 398 6597; H#514 767 7465;
Fax#514 398 8146
Brecht, Marxist aesthetics, contemporary
British theatre, Critical theory, theatre and
modernism

Francine Chaîne

École des Arts Visuels
Université Laval
Québec, QC G1K 7P4
francine.chaine@arv.ulaval.ca
B#418 656 2131x2853; H#418 683 2262;
Fax#418 656 7678
Art Dramatique, education,
multidisciplinarité, visual arts, et les Autres
Arts, Theatre in Education

Kathy Chung

Graduate Centre for Study of Drama
University of Toronto
Toronto, ON M5T 2Z9
kchung@chass.utoronto.ca
H#416 532 7017
Canadian theatre history & drama, women
in theatre, Sharon Pollock

Donna Coates
Dept. of English
U. Calgary
Calgary, AB T2N 1N4
dcoates@ucalgary.ca
B#403 220 4684; H#403 244 8611;
Fax#403 289 1123
Canadian Women drama

Margaret Coderre-Williams
6057 Meadowhill Crescent
Ottawa, ON K1C 5S2
mcoderre@uottawa.ca
B#613 562 5762; H#613 830 2989;
Fax#613 562 5993
Design for the Theatre, Set, Costume and Lighting

Joy Coghill (Hon)
311-2020 E. Kent Ave.
Vancouver, BC V5P 4X1

Jordana Commisso
3 - 270 Poplar Plains Rd
Toronto, ON
jcommisso77@hotmail.com

Melissa Comtois
2220 Chapdelaine, apt. 306
Sainte-Foy, Quebec G1V 4G9
melissa_comtois@hotmail.com
H#418 657 7491

Leonard Conolly
Dept. of English
Trent University
Peterborough, ON K9J 7B8
lconolly@trentu.ca
B#705 748 1011; H#705 749 3343;
Fax#705 748 3281
Shaw in Canada

Virginia Cooke
Dept. of English, UC of the Fraser Valley
33844 King Rd
Abbotsford, BC V2S 7M9
cookev@ucfv.bc.ca
B#604 854 4516; H#604 882 3902;
Fax#604 855 7558
Irish drama / Canadian drama / History of theatre

Deborah Cottreau
Drama Department
University of Saskatchewan
Saskatoon, SK S7N 5E2
cottreau@duke.usask.ca
B#306 966 4735; H#306 224 1525;
Fax#306 966 8193
new play development, fringe theatre,
dramaturgical practice, contemporary
Canadian Theatre and Practice

Canada Council
P.O. Box 1047
Ottawa, ON K1P 5V8

Elisabeth Couture
115 King Edward
Greenfield Park, Quebec J4R 2C2
elisacouture@hotmail.com
H#450 671 5193
processus de création théâtrale

Geraldo Ferreira de Lima
Rua Lourdes Maria da Silva, 175
44036-550 Feira de Santana BA
Mangabeira,
BRASIL
lima@gd.com.br
B#011 55 75 224 8265; H#011 55 75 221
3456; Fax#011 55 75 221 3456
Canadian Drama from the 70s on

Piet Defraeye
Dept. of Drama FAB 3-146
University of Alberta
Edmonton, AB T6G 2C9
defraeye@ualberta.ca
B#780 492 1097; H#780 447 2413;
Fax#780 492 9156
Theory of drama; modern drama &
Canadian theatre European Reception
Theory

Michael Devine
Dept. of English
Acadia University
Wolfville, NS B0P 1X0
devinescu@yahoo.ca
Nfld and Atlantic theatre; canadian theatre,
East Central European theatre

Roxanne Dicke
Keyano College
8115 Franklin Ave.
Ft. McMurray, AB T9H 2H7
roxanne.dicke@keyano.ca
B#780 791 8984

Peter Dickinson
Dept. of English, Simon Fraser University
8888 University Drive
Burnaby, BC V5A 1S6
peter_dickinson@sfu.ca
B#604 291 3762; H#604 872 0993;
Fax#604 291 5737
modern canadian drama, quebécois drama,
drama and film, queer theory

Maurizio Dodaro
110 Rustic Rd.
Toronto, ON M6L 1V8
maurizio.dodaro@utoronto.ca
H#416 247 3431
Turn of the century opera, commedia dell
arte

Joyce Doolittle (Hon)
2108 7th st. SW
Calgary, AB
T2T 2X2

Len Doucette
15 Deep Dene Drive
Westhill, ON M1C 1L6
leonard.doucette@sympatico.ca
H#416 284 8573
French Canadian Drama (all areas and
periods)

Barbara Drennan
Arts for Living
469 Monterey Ave
Victoria, BC V8S 4T8
drennan@islandnet.com
H#250 595 3983

Applied Theatre, Canadian Theatre,
Performance and Semiotics

James Dugan
Department of Drama
University of Calgary
Calgary, AB T2N 1N4
jdugan@ucalgary.ca
B#403 220 6458; H#403 208 8285;
Fax#403 284 0713
Canadian Drama, Theatre History

David Eden
Robarts Research Library
U of Toronto
Toronto, ON M5S 1A5
david.eden@utoronto.ca
B#416 978 5352; H#416 960 0264
Canadian Theatre, James Reaney

Joanna Falck
Graduate Centre for Study of Drama
University of Toronto
Toronto, ON M5T 2Z9
j.falck@utoronto.ca
H#416 956 9729

David Fancy
6798 de la Roche
Montréal, QC H2S 2E4
davidfancy@hotmail.com
H#514 274 0464
Representations of ethnicity, theatre and
development

David Ferry
74 Ivy Ave
Toronto, ON M4L 2H7
appledor@sympatico.ca
H#416 465 1314
canadian theatre; directing techniques;
performance techniques

Alan Filewod
School of English and Theatre Studies
University of Guelph
Guelph, ON N1G 2W1
afilewod@uoguelph.ca
B#519 824 4120; H#519 827 9552;
Fax#519 824 0560

Judith Fisher
Department of Drama
Queens University
Kingston, ON K7L 3N6
fishej@post.queensu.ca
B#533 6000x74634; H#613 542 9776;
Fax#613 545 6268
Performance studies / Theatre History
particularly 18th century European

Louise Forsyth
Women's and Gender Studies
University of Saskatchewan
Saskatoon, SK S7N 5A5
louise.forsyth@usask.ca
B#306 966 5496; H#306 931 0904 ;
Fax#306 966 4559
Feminist theatre in French and English;
Québec theatre

Rosa Fracassa

110 Rustic Road
Toronto, ON M6L 1V8
H#416 247 3431
Turn of the century opera, commedia dell'arte

Melinda Frank

3170 Kirwin Ave, #207
Mississauga, ON L5A 3R1
nelli9@hotmail.com

Kathleen Gallagher

OISE, U. of Toronto
252 Bloor St. West
Toronto, ON M5S 1V6
kgallagher@oise.utoronto.ca
B#416 923 6641 (2015)
drama education

Jessica Gardiner

1704 - 35 Charles St. West
Toronto, ON M4Y 1R2
jessica@idirect.com
Late Victorian theatre & drama (Canada, Britain, U.S.)

David Gardner (Hon)

#902 - 55 Prince Arthur Ave.
Toronto, ON M5R 1B3
david.gardner@utoronto.ca
B#416 975 9981; H#416 975 9981;
Fax#416 975 9981
Prehistory to modern; Ontario variety;
Books by and about Canadian performing artists

Cara Gargano

Dept. Theatre, Film & Dance
Long Island U. 720 Northern Blvd.
Brookville, NY 11548
USA
cgargano@liu.edu
B#516 299 2353; H#212 877 9506;
Fax#516 299 3824
Théâtre Québécois women's theatre

Roger Gaudet

248 rue des Fondateurs
Aylmer, QC J9J 1M5
roger_gaudet@pch.gc.ca
B#819 994 8118; H#819 682 2951
theatre for young audiences, contemporary Canadian theatre

Reid Gilbert

Dept. of English Capilano College
2055 Purcell Way
N. Vancouver, BC V7K 3H5
rgilbert@capcollege.bc.ca
B#604 986 1911x2414; H#604 929 9804;
Fax#604 990 7837
Performance theory, gender studies

Albert-Reiner Glaap

Lerchenweg 16
Ratingen, 40878
Germany
glaap@phil-fak.uni-duesseldorf.de
B#0049 211 8114588; H#0049 2102 846570; Fax#0049 2102 848075
Contemporary English, English-Canadian and New Zealand drama and theatre.

Muriel Gold

127 - 4300 de Maisonneuve Ouest
Montréal, QC H3Z 1K8
murielgoldpoole@videotron.ca
H#514 932 0026; Fax#514 932 9326
actor training methodologies; children's theatre history; developmental drama; drama with special populations, directing

Sherrill E. Grace

Dept. of English, 397-1873 East Mall
University of British Columbia
Vancouver, BC V6T 1Z1
Sherrill.Grace@ubc.ca
B#604 822 3174; H#604 266 2450;
Fax#604 822 6906
Contemporary Canadian drama; Women playwrights; Lill, Pollock. Thompson; Interarts comparison

Cynthia Grant (Hon)

Company of Sirens
736 Bathurst St.
Toronto, ON M5S 2R4
B#416 466 5607

Jure Guntar

Dept. of Theatre
Dalhousie University
Halifax, NS B3H 3J5
jguntar@dal.ca
B#902 494 2241; H#902 832 9033;
Fax#902 494 1499
Dramatic Theory, Theory of Comedy

David Halliday

58 Greta Street
Oshawa, ON L1G 2P6
H#905 723 5669
Contemporary Canadian Drama

Kyna Hamill

88 Frederick Ave
Medford, MA 02155
USA
kyna.hamill@tufts.edu
H#781 396 9349
contemporary Irish theatre; comedia; violence in theatre

John Hanlon

333 Humphrey St. #7
New Haven, Connecticut 06511
USA
john.hanlon@yaie.edu
H#203 752 1559

Richard Hanson

1835 Barsuda Dr
Mississauga, ON L5J 1V3

Kristin Harris

Dept. of Folklore
Memorial University
St. John's, NFLD A1B 3X8
kharris@mun.ca
B#709 737 4033; H#709 576 3694
dance history, ethnography and folklore

Natalie Harrower

759 Manning Ave
Toronto, ON M6G 2W5
natalie.harrower@utoronto.ca

John (Alex) Hawkins

8207 - 93A Avenue
Edmonton, AB T6C 1V5
jhawkins@ualberta.ca
B#780 492 8714; H#780 465 5821;
Fax#780 462 9835
Ancient Greek tragedy in performance // Early 20th century Canadian theatre

Maureen Hawkins

English Dept.
University of Lethbridge
Lethbridge, AB T1J 1H7
hawkins@uleth.ca

Stephen Heatley

Dept. of Theatre
6354 Crescent Rd.
Vancouver, BC V6T 1Z2
sheatley@interchange.ubc.ca
B#604 822 0037; H#604 224 3154;
Fax#604 822 5985 Theatre Practice

Paul Hébert (Hon)

263, avenue Royale
St-Petronille
Ile d'Orléans, QC G1A 4C0

Tom Hendry (Hon)

34 Elgin Street
Toronto, ON M5R 1G6

James Hoffman

University College of theCariboo
Box 3010
Kamloops, BC V2C 5N3
jhoffman@cariboo.bc.ca
B#250 828 5315; H#250 372 3571;
Fax#250 371 5697
B.C. Theatre; postcolonial theory; George Ryga

Lucie Hotte

Département des lettres Françaises
U. Ottawa, 60 rue Université
Ottawa, ON K1N 6N5
lhotte@uottawa.ca
B#613 562 5800 (1078); H#613 446 5901;
Fax#613 562 5981
Franco-Ontarian Theatre

Andrew Houston

Dept. of Drama and Speech
Communication
University of Waterloo
Waterloo, ON N2L 3G1
houston@uwaterloo.ca
B#519 888 4567 (7209)

Erin Hurley

Dept. of English #397 1873 E. Mall
University of British Columbia
Vancouver, BC V6T 1Z1
hurley@interchange.ubc.ca
B#604 822 5101; H#604 739 8076;
Fax#604 822 6906
Québécois Theatre and performance, Performance and Nationalism

Ron Irving (Hon)

Dalton Hall, University of PEI
550 University Ave.
Charlottetown, PEI C1A 4P3

Kathleen Irwin
Theatre Department
University of Regina
Regina, SK S4S 0A2
irwink@uregina.ca
B#306 585 5519; H#306 757 4599;
Fax#306 585 5599
In situ and non text based theatre practice

Christine Johns
106 - 323 Rusholme Rd
Toronto, ON M6H 2Z2
christine-johns@canada.com
H#416 537 0509
canadian culture, Arts in Canada, Theatre
and Canadian Higher Education

Stephen Burge Johnson
Graduate Centre for Study of Drama
University of Toronto
Toronto, ON M5T 2Z9
stephen.johnson@utoronto.ca
B#416 978 7983; Fax#416 971 1378
19th & 20th Century performance; History &
historiography in the US and Canada; Early
Film history/stage to screen; Performance
of race

Kristy Johnston
Theatre Dept., UBC
6354 Crescent Rd.
Vancouver, BC V6T 1Z2

Walter Kaasa (Hon)
7004 Fulton Drive
Edmonton, AB T6A 3V5
H#780 466 9307
Kaasa Communication Ltd. 10210 108
Ave. Edmonton T5H 1A8 (780)421-8169

Rosalind Kerr
Drama Dept. FAB 3-146
University of Alberta
Edmonton, AB T6G 2C9
rosalind.kerr@ualberta.ca.
B#780 492 8737; H#780 430 9156;
Fax#780 492 9156
Gender in Performance - Italian Commedia
dell'Arte : Experimental Canadian Drama

Jennifer Kingsley
16 Julian Ave
Ottawa, ON K1Y 0S5
jennyk@fastmail.ca
H#613 728 2715

Bruce Kirkley
University College of the Fraser Valley
Theatre Dept. 45635 Yale Rd.
Chilliwack, BC V2P 6T4
kirkleyb@ucfv.bc.ca
B#604 702 2613; Fax#604 792 2615
Performanc and Media, Acting, Voice,
Directing

Susan Knutson
Université Sainte-Anne
Church Pt., NS B0W 1M0
knutson@ustanne.ednet.ns.ca
B#902 769 2114; H#902 837 5977;
Fax#902 769 2930
Acadian Theatre, Shakespeare intertext

Erica Kopyto
164 Strachan Avenue
Toronto, ON M6J 2S9
ericakopyto@hotmail.com
H#416 361 2114

Harry Lane
18 Torrance Crescent
Guelph, ON N1H 1T6
hlane@uoguelph.ca
B#519 824 4120X3147; H#519 824 5935;
Fax#519 824 0560
Contemporary Theatre; British;
Scandinavian; one-person scripts

Walter Learning (Hon)
155 Southampton Drive
Fredericton, NB E3B 4T5
walter.learning@rogers.com

Bradd Lepp
97 Olive Avenue
Toronto, ON M6G 1V2
bradlepp@hotmail.com
H#416 923 7594

Patrick Leroux
128 Highgate Ave
Pointe-Claire, QC H9R 2X4
pleroux@vif.com
H#514 695 1627
English-Canadian-Québécois comparative
drama, Théâtre franco-ontarien et
québécois, théâtre performance art, Arts
management and nineteenth century
French Drama

Laura Levin
2130 Harrison St., Apt. #5
San Francisco, CA 94110
USA
laura@theater.berkeley.edu
H#415 621 5810
Avant-Gard Performance, Feminist Theatre,
Environmental Theatre

Serials Libraries Division
University of Washington
Box 352900
Seattle, WA 98195 2900
USA

Acquisitions/Serials Library
B100 Mackintosh-Corry Hall
Queen's University Libraries
Kingston, ON K7L 5C4

Carleton University Library
Serials Department
1125 Colonel By Drive
Ottawa, ON K1S 5B6

Central Serials Library
University of British Columbia
P.O. Box 2119
Vancouver, BC V6B 3T5

McPherson Library
Tech Servs-Serials
University of Victoria PO Box 1800
Victoria, BC V8W 3H5

Periodicals Main Library
Memorial University of NFLD
St. John's, NFLD A1B 3Y1
jfowlow@mun.ca

Serial Acquisitions Library
University of Calgary
2500 University Dr. N.W.
Calgary, AB T2N 1N4

Serials Library
University of Lethbridge
4401 University Dr.
Lethbridge, AB T1K 3M4
B#403 329 2267; Fax#403 329 2022

Serials/Acq. Dept Library
University of Saskatchewan
3 Campus Drive
Saskatoon, SK S7N 5A4

Serials Library
University of Toronto
Toronto, ON M5S 1A5

Ward Chipman Library
P. O. Box 5050
U. of New Brunswick
Saint John, NB E2L 4L5
wcl@unbsj.ca
B#506 648 5700; Fax#506 648 5701

York University Library
Serials Section
4700 Keele Street
North York, ON M3J 1P3

Leanore Lieblein
Dept. of English McGill University
853 Sherbrooke West
Montréal, QC H3A 2T6
leanore.lieblein@mcgill.ca
B#514 398 6580 ; H#514 489 5651;
Fax#514 398 8146
Performance Studies, feminism and
theatre, Shakespeare in performance,
Québécois theatre

Rota Lister
Department of English
University of Waterloo
Waterloo, ON N2L 3G1 H#519 773 1062
Canadian Drama Canadian Women writers,
Dramatic theory and criticism

Edward Little
Dept. of Theatre Concordia University
7141 Sherbrooke St. West
Montréal, QC H4B 1R6
elittle@alcor.concordia.ca
B#514 848 4788; H#514 528 1428;
Fax#514 848 4525
Large-scale community plays, popular
theatre, Drama for Human Development

Denyse Lynde
Dept. of English
Memorial University
St. John's, NFLD A1C 5S7
dlynde@morgan.ucs.mun.ca
B#709 737 3201; H#709 753 4392;
Fax#709 737 4528
Newfoundland drama and Theatre

Antonine Maillet (Hon)
735, ave Antonine Maillet
Montréal, QC H2V 2Y4
B#514 845 0267; H#514 279 3187;
Fax#514 845 0712

Myra A. Malley
174 Canada Street
Hamilton, ON L8P 1P6
mmalley@yorku.ca
H#905 525 7176; Fax#905 525 2085
Canadian Theatre History

George Mann
3514 -- 10A Ave.S.
Lethbridge, AB T1K 0H4
H#403 328 3906
Western Canadian Theatre History The
Sterndale Bennets

Diane Manole
417-35 Charles Street
Toronto, ON M4Y 1R6
dianamanole@yahoo.ca
H#416 413 9873

Jovette Marchessault (Hon)
Étang aux Oies
Kingsbury, QC J0B 1X0
B#819 826 2259

Marc Maufort
Av. Richard Neybergh, 42
Bruxelles, 1020
Belgium
mmaufort@ulb.ac.be
B#32 2 650 38 11; H#32 8 426 04 37;
Fax#32 2 650 24 50
Contemporary English Canadian and
Australian Drama

Heather McCallum (Hon)
175 Elm St. Apt. 402
Toronto, ON M5T 2Z8
H#416 598 0661
Theatre Archives; Libraries

Iana Meerzon
35 Charles St. West apt. 1204
Toronto, ON M4Y 1R6
yana.meerzon@utoronto.ca
H#416 961 1408
Theatre semiotics, acting theory, Russian
Theatre History/Theory, Criticism

Winifred M. Mellor-Hay
9 Oakham Place
Bolton, ON L7E 1L7
threshold@pmi.com
H#905 951 1532; Fax#905 951 7078
Canadian Studies, Women writers, Gay and
Lesbian Studies, race and gender theory

Tessa Mendel
2477 Agricola ST.
Halifax, NS B3K 4C3
tmendel@hfx.eastlink.ca
H#902 423 6525
directing, popular theatre

Arthur Milner (Hon)
18-61 Cartier Street
Ottawa, ON K2P 1J4

Joanne Mitchell
56 Milverton Blvd.
Toronto, ON M4J 1T6
joann.mitchell@utoronto.ca
H#416 778 6182

J. Mavor Moore (Hon)
2826 Arbutus Rd.
Victoria, BC V8N 5X5

Marlene Moser
Brock University Dept of Fine Arts
500 Glenridge Road
St. Catharines, ON L2S 3A1
marlene.moser@brocku.ca
B#905 688 5550x3213; H#416 603 3402;
Fax#905 688 2789
Canadian Drama and Theatre

Edward Mullaly
Dept. of English, Carleton Hall
University of New Brunswick
Fredericton, NB E3B 5A3
mullaly@unb.ca
B#506 453 4676 ; H#506 454 3463;
Fax#503 453 5069
Canadian Theatre History -
Canadian Theatre on the WWW

Patrick Neilson
Dept. of English McGill University
853 Sherbrooke St. W.
Montréal, QC H3A 2T6
patrick.neilson@mcgill.ca
B#514 398 6594; H#514 989 9391
theatre history, theatre design

Kim Nelson
101 Moss Pl
Guelph, ON N1G 4S3
nelson@uoguelph.ca
H#519 823 1110

Christopher Newton (Hon)
P.O. Box 774
Niagara-on-the-Lake, ON L0S 1J0

Glen Nichols
Département d'anglais
Université de Moncton
Moncton, NB E1A 3E9
nichols@umoncton.ca
B#506 858 4244; H#506 382 8436;
Fax#506 858 4166
Theatre history, Theatre translation,
Acadian Theatre, Community theatre

Jim Noonan
32 Lucas Ln
Ottawa, ON K2S 1S5
jnoonan@sympatico.ca
B#613 831 1760; H#613 831 1760;
Fax#613 831 2360
Modern Canadian Drama Culture and
Rideau Hall, National Arts Centre

Anne Nothof
Centre for Language & Literature
Athabasca University
Athabasca, AB T9S 3A3
annen@athabascau.ca
B#780 464 4235; H#780 464 0703;
Fax#780 467 6731

Canadian Drama, Post-Colonial Drama,
History of Theatre

Robert Nunn
52 Crescentwood Drive
St. Catharines, ON L2N 4L2
rnnn@spartan.ac.brocku.ca
H#905 646 6597
Canadian Drama; Theatre Semiotics

Stephanie Nutting
Études Françaises
U. of Guelph
Guelph, ON N1G 2W1
snutting@uoguelph.ca

Patrick B. O'Neill
Research Office
Mount Saint Vincent University
Halifax, NS B3M 2J6
patrick.oneill@msvu.ca
B#902 457 6296; H#902 423 5896;
Fax#902 457 2174
Nineteenth century Canadian theatre history,
Atlantic Canada theatre history

Paul O'Neill (Hon)
115 Rennie's Mill Rd.
St. John's, NFLD A1B 2P2
poneill@firstcity.net
H#709 722 7372

Margaret Gail Osachoff
1303 Elliott St.
Saskatoon, SK S7N 0N7
H#306 242 5969

Chima Osakwe
42 Cobbler Cres.
Toronto, ON M3N 2Y7

Malcolm Page
1055 Scantlings
Vancouver, BC V6H 3N9
page@sfu.ca
H#604 742 1934
Contemporary Canadian Theatre; B.C.
theatre history *Proudly surviving founder-
member*

Wes D. Pearce
Rm 270 Riddell Centre
University of Regina
Regina, SK S4S 0A2
wes.pearce@uregina.ca
B#306 585 5571; H#306 761 5622;
Fax#306 585 5599
Design interpretation and creation; Design
and Research Methods

Pol Pelletier (Hon)
3844 rue St. Herbert
Montréal, QC H2L 4A5

Ann Penistan
3705 West 21st Ave
Vancouver, BC V6S 1H2
annfrances@learningmethods.com
voice and Shakespeare

Toronto Reference Library Periodicals Centre

Serials Unit
789 Yonge St.
Toronto, ON M4W 2G8

Ruth Pincoe

737 Palmerston Avenue
Toronto, ON M6G 2R3
ruth.pincoe@sympatico.ca
B#416 530 4735; Fax#416 534 1476
Bibliography archives, editorial issues

Richard Plant (Hon)

1609 Selwyn Rd
RR # 4
Peterborough, ON K9J 6X5
rplant@chass.utoronto.ca
H#705 292 5478
Canadian theatre/drama; theory; criticism; censorship

Elizabeth Plourde

CRILCQ
Dept. de littératures, Faculté des Lettres,
Cité Universitaire
Québec, QC G1K 7P4
elizabethplourde@hotmail.com
B#418 656 2131 #12586; H#418 681 4038
esthétiques et écritures scéniques
québécoises contemporaines

Marilyn Potts

1804 Braeside Pl. S.W.
Calgary, AB T2W 0Z5
pottsm@telus.net
H#403 252 7927
Alberta Drama Education Origins, Alberta
Theatre Projects, John Muirrell

John Poulsen

Faculty of Education
University of Lethbridge
Lethbridge, AB T1K 3M4
john.poulsen@uleth.ca
B#403 329 2463; H#403 553 2636;
Fax#403 329 2252
Directing, Collective Creation, Tertiary
Drama Education

Monica Prendergast

1638 Pinewood Ave
Victoria, BC V8S 1K7
mprender@uvic.ca
B#250 472 4124; H#250 595 2499
Audience studies, audience education, arts-
based qualitative research methods, theatre
and education

Alexandra Prichard

940 Shaw Street
Toronto, ON M6G 3M6
alexandra.pritchard@canada.com

Gilles Provost (Hon)

30, rue Front
Hull, QC J8Y 3M5

Aviva Ravel (Hon)

2662 Bethel Crest Drive
Bethel Park, PA 15102
USA

Robyn Read

School of English and Theatre Studies
University of Guelph
Guelph, ON N1G 2W1
read_robyn@hotmail.ca
B#519 824 0560

James Reaney (Hon)

276 Huron street
London, ON N6A 2J9

Maria Susana Redondo

3911 Thornapple St.
Chevy Chase, MD 20815
USA
suredondo@msm.com
H#301 718 8071
Contemporary Theatre & Drama; Feminist
Theatres; Theories of the Theatre and
Drama; Film Theory

Leo Remillard (Hon)

400 rue Des Meurons
Winnipeg, MB R2H 3H3

Kim Renders (Hon)

550 St. Andrew St W
Fergus, ON N1M 1P5
krenders@uoguelph.ca

Jo Jo Rideout

Box 24
Bishops University
Lennoxville, QC J1M 1Z7
jrideout@ubishop.ca
B#819 822 9600 ext. 2461
teachers of Canadian actors

Jonathan Rittenhouse

Vice-Principal
Bishop's University
Lennoxville, QC J1M 1Z7
jrittenh@ubishops.ca
B#819 822 9600x2610; H#819 565 0478;
Fax#819 822 9661
English Language Theatre in Québec

Judith Rudakoff

Theatre Dept. York University
318 Centre for Film and Theatre
Toronto, ON M3J 1P3
rudakoff@yorku.ca

Alvina Ruprecht

Études Françaises Carleton University
1125 Colonel By Drive
Ottawa, ON K1S 5B6
aruprech@ccs.carleton.ca
B#613 728 3262; H#613 728 3262;
Fax#613 728 2028
Stage ethics, Théâtre francophone, Québec
théâtre, Theatre of the French and Creole
Caribbean

Corinne Rusch-Drutz

142 Viewmount Ave
Toronto, ON M6B 1T7
c.rusch.drutz@utoronto.ca
H#416 780 0053
Canadian Women's Theatre

Toby Ryan (Hon)

42 Barton Avenue
Toronto, ON M6G 1P3

Nisha Sajjani

4520 Rivard St.
Apt. 1
Montreal, QC H2J 2N3
nishasaya@yahoo.ca
H#514 849 9737
biographical performance, economic
development

Juliana Saxton

Dept. of Theatre
University of Victoria PO Box 1700
Victoria, BC V8W 2Y2
jsaxton@finearts.uvic.ca
B#250 721 7997; H#250 598 0273;
Fax#250 721 6596
Popular Theatre, Collective devising, pre &
tertiary Drama/Theatre in Education

Marlis Schweitzer

#308 -3420 Quadra St.
Victoria, BC V8X 1G7
mschweitzer@pacificcoast.net
H#250 995 8469
C18 & C19 American Theatre, theatre and
fashion

Shelley Scott

Theatre and Dramatic Arts
University of Lethbridge
Lethbridge, AB T1K 3M4
s.scott@uleth.ca
B#403 329 2671; H#403 328 5460;
Fax#403 328 7127
Canadian drama and theatre; women in
theatre

Angele Séguin

C.P. 34025
Sherbrooke, QC J1K 3C5
aseguin@petiteslanternes.org
B#819 346 4040; H#819 566 0580;
Fax#819 346 8253
theatre and community, creation

Brian Smith

Dept. of Drama
Craigie Hall D209, Univ. of Calgary
Calgary, AB T2N 1N4
smith-smith@shaw.ca
B#403 220 5424; H#403 245 6896
theatre mask, actor training, directing,
performance creation

Reid Spencer

303-97 Milford Ave
Waterloo, ON N2L 3Z5
reid@hotmail.com
B#1866 676 7706

Paula Sperdakos

Visual and Performing Arts
U. of Toronto at Scarborough
Scarborough, ON M1C 1A4
sperdakos@utsc.utoronto.ca
B#416 287 7188; H#416 927 0711;
Fax#416 927 1079
Women in the Canadian theatre, Acting,
Directing

Sam Stedman

Graduate Centre for Drama
214 College St. U. Toronto
Toronto, ON M5T 2Z9
samstedman@hotmail.com
H#416 604 7336; Fax#416 536 8025
Experimental Theatre, Performance Art,
Spatial Practices, Representation and Post-
Modern Politics

Ross Stuart

Dept. of Theatre, York University
4700 Keele Street
Toronto, ON M3J 1P3
rstuart@yorku.ca
B#416 736 2100; H#519 271 5726
Musical Theatre Summer Festivals and
Theatres Satire

Colleen Subasic

310 - 960 Barrington St
Halifax, NS B3H 2P7
colleensu@ns.sympatico.ca
playwrighting

Angela Suesens

1 - 119 Grenadier Rd
Toronto, ON
asuesens@rogers.com
H#416 532 2475

Marsha Ann Tate

132 South Main St.
Pleasant Gap, PA 16823
USA
mat1@psu.edu or mtate@1hup.edu
B#570 893 2465; H#814 359 3367
linkages between Canadian theatre with
Canadian television and film; Stratford
Festival; Toronto theatre history

Museum Theatre Canada

3003 Danforth Ave
P.O. Box 93530
Toronto, ON M4C 5R4
theatremuseum@canada.com
B#416 690 6196; Fax#416 690 4306
canadian theatre history, virtual museum
development

Nightwood Theatre (Hon)

9 St. Nicholas Street, 6th Floor
Toronto, ON M4Y 1W5
nightwd@interlog.com
H#416 944 1740

Paul Thompson (Hon)

136 Wheeler Ave
Toronto, ON M4L 3V4
H#416 693 2822

Deborah Tihanyi

309 - 5 Shady Golfway
Don Mills, ON M3C 3A5
deborah.tihanyi@utoronto.ca
H#416 467 7831
dramaturgical theory and practice; New play
development

Rémi Tourangeau

Seminaire St.-Joseph de Trois-Rivières
858, rue Laviolette
Trois-Rivières, QC G9A 5S3
remi_tourangeau@uqtr.ca
B#819 376 5123; H#819 378 5345;
Fax#819 378 0607
Histoire du théâtre et du parathéâtre au
Canada; théorie et critique du spectacle,
dictionnaire des jeux scéniques du Québec

Robert Trudel (Hon)

393 Westmount Dr.
Winnipeg, MB R2J 1P1

Benjamin Unterman

Suite 1102
8210-111 Street
Edmonton, AB T6G 2C7
unterman@ualberta.ca

Léa V. Usin

174 Stewart St.
Ottawa, ON K1N 6J9
lusin@uottawa.ca
H#613 241 6407
Ottawa area theatre

Anthony Vickery

1890 Haldon Rd.
Saanichton, BC V8M 1T6
tonyvickery@shaw.ca
B#250 889 5635; H#250 652 4820;
Fax#250 652 4286
Economics of the Performing Arts;
Commercial Theatre; Touring Theatre

Mary Vingoe (Hon)

Magnetic North Theatre Festival
26 Thistle St.
Dartmouth, NS B3A 2V5
mary@magneticnorthfestival.ca
B#613 947 7000

Anton Wagner

2306-201 Sherbourne St.
Toronto, ON M5A 3X2
awagner@yorku.ca
B#416 863 1209; H#416 863 1209 ;
Fax#416 863 9973
Herman Voaden, theatre criticism

Craig S. Walker

Dept. of Drama
Queen's University
Kingston, ON K7K 4S1
walkerc@post.queensu.ca
B#613 545 6000x75292; H#613 549 3141;
Fax#613 545 6268
Canadian Drama, theory of drama

Robert Wallace

127 Albany Ave
Toronto, ON M5R3C5
bwallace@gl.yorku.ca
B#416 487 6713; H#416 533 2110;
Fax#416 487 6850
Canadian Theatre and Drama,
Lesbian/Gay/Queer Theatre, Theatre and
social change, performance studies

Lionel Walsh

School of Dramatic Art
University of Windsor
Windsor, ON N9B 3P4
walsha@uwindsor.ca
B#519 253 3000 ext 2805; Fax#519 971
3629

Patrcyja Wanot

35 Weiddicombe Hill, #1105
Etobicoke, ON M9R 1E2
lupusvagans@yahoo.ca
H#416 245 6428

Dr. Mary Jane Warner

Dept. of Dance
York University
Toronto, ON M3J 1P3
mjwarner@edu.yorku.ca
B#416 736 5137; H#416 658 3997;
Fax#416 736 5743
Canadian Dance, Dance Education,
Multimedia development

Jerry Wasserman

Department of English
University of British Columbia
Vancouver, BC V6T 1Z1
jerrywas@interchange.ubc.ca
B#604 822 4485; H#604 738 1255;
Fax#604 822 6906
Modern Canadian Drama; Canadian
Theatre History

Michael J. Whitfield

3 - 236 William St.
Stratford, ON N5A 4Y3
H#519 271 8392 ; Fax#519 271 6802
Pantages Vaudeville; Lighting Design;
History of Lighting

Herbert Whittaker (Hon)

301-110 The Esplanade
Toronto, ON M5E 1X9

Joyce Wilkinson

Box 173
Brooklin, ON L1M 1B5
jwilkinson@oise.utoronto.ca
Drama in education

Cynthia Zimmerman

English Dept. Glendon College
2275 Bayview Ave.
Toronto, ON M4N 3M6
czimmer@yorku.ca
B#416 487 6713; H#416 651 1885;
Fax#416 487 6850
Contemporary Canadian Drama

Association for Canadian Theatre Research Association de la recherche théâtrale au Canada

SLETTER N DE LIAISON



Vol. 28 No. 1

Spring / Printemps 2004

Table of Contents/Table des matières

ACTR CONFERENCE PROGRAMME DU COLLOQUE ARTC: 2004	5
Conference Abstracts / Précis des exposés	9
Association News & Notices / Informations de l'Association	20
Bibliography Up-Date / Mise-à-jour de la bibliographie 2004	24

Bienvenue au colloque / Conference Welcome

Claire Borody

The 28th Annual ACTR Conference will be held in Winnipeg at the University of Manitoba from Saturday, May 29, to Tuesday, June 1, 2004. ACTR President Anne Nothof and the ACTR Executive, along with this year's Program Committee, Lise Gaboury-Diallo, Bill Kerr and chair Claire Borody, are delighted to be able to welcome theatre scholars and practitioners to their part of the country. The program that has emerged promises to be both engaging and thought provoking.

The Theatre Practise Committee is programming three workshops focussing on inter-disciplinary exploratives. Performance artist Shawna Dempsey will present and discuss her performance, installation and video work created in collaboration with Lorri Millan. Tom Stroud, Artistic Director of the Winnipeg Contemporary Dancers, offers a discussion demonstration of his work with text and movement in collaboration with actors. Playwright and dramaturg Judith Rudakoff will facilitate a workshop in dramaturgy using a non-prescriptive transcultural method for initiating and evolving artistic work across the disciplines.

Conference papers will explore themes such as landscape as mind-scape, definition and redefinition of national and personal identity, and the reconfiguration of form. Other research focuses on the examination of space, or place as artistic inspiration; the power of drama and theatre to influence change in social structure; and the overlap that occurs in both cultural and personal identity and reality.

The conference program also features four focus panels centred on the topics of Queering the Prairie Stage, Social Positionings and Urban Space: A Challenge for Theatre Pedagogy, Discovering the 'Other' theatre/découvrir l'autre dramaturgie, and Les textures lumineuses.

We are also pleased to be able to program several exciting special events: a series of readings by French prairie playwrights, a Native Canadian practitioners roundtable discussion and a reading of Ian Ross's new play. The Artistic Director of Red Roots Theatre, and former chief, Michael Lawrenchuk and the Artistic Director of Manitoba Theatre for Young People, Leslee Silverman, will speak about their work.

Playwrights Canada Press, J. Gordon Shillingford Publishing and NeWest Press will host book launchings and readings, and the annual banquet will be held at the Winnipeg Art Gallery.

All in all it is looking like an exciting time. Come join us in Winnipeg.

La 28^e conférence annuelle de l'ARTC se déroulera à l'Université du Manitoba à Winnipeg, du samedi 29 mai au mardi 1^{er} juin 2004. La présidente de l'ARTC, Anne Nothof, et les membres de l'exécutif, ainsi que le comité de programmation de cette année, Lise Gaboury-Diallo, Bill Kerr et la présidente du comité d'organisation, Claire Borody, sont tous heureux de recevoir les chercheurs et praticiens du domaine théâtral dans ce coin du pays. Le programme développé promet d'être intéressant et stimulant.

Le comité de pratique propose trois ateliers mettant le focus sur des explorations inter-disciplinaires. L'artiste interprète Shawna Dempsey présentera et discutera sa performance, l'installation et le travail vidéo créé en collaboration avec Lorri Millan. Tom Stroud, le Directeur artistique des *Winnipeg Contemporary Dancers*, offre une discussion – démonstration de son travail avec texte et mouvement et ce, en collaboration avec les comédiens. La dramaturge et l'aviseure en dramaturgie Judith Rudakoff animera un atelier de travail en dramaturgie en utilisant une méthode non-prescriptive et transculturelle pour l'initiation et l'évolution de travail artistique trans-disciplinaire.

Les communications exploreront des thèmes tels que : état du paysage et état d'esprit; définition et redéfinition de l'identité personnelle et nationale; et la reconfiguration de la forme. D'autres recherches touchent à : l'étude de l'espace, ou du lieu comme inspiration artistique; la force de l'art dramatique et du théâtre à produire des changements dans la structure sociale; et les chevauchements retrouvés dans l'identité et la réalité à la fois culturelles et personnelles.

Le programme de la conférence propose aussi quatre sessions spéciales traitant des sujets suivants : *Queering the Prairie Stage*, *Social Positionings and Urban Space*, *A Challenge for Theatre Pedagogy*, *Discovering the «Other» theatre/découvrir l'autre dramaturgie*, and *Les textures lumineuses*.

Nous sommes également heureux de pouvoir prévoir plusieurs autres événements spéciaux : des lectures de dramaturges francophones des Prairies, une table-ronde et discussion avec des praticiens autochtones du Canada et une lecture de la nouvelle pièce de Ian Ross. Le Directeur artistique de *Red Roots Theatre*, l'ancien chef, Michael Lawrenchuk et le Directeur artistique du *Manitoba Theatre for Young People* Leslee Silverman nous entretiendront à propos de leur travail.

Les maisons d'édition *Playwrights Canada Press*, *J. Gordon Shillingford Publishing* et *NeWest Press* organiseront des lancements et lectures, et le banquet annuel aura lieu à la galerie d'art, le *Winnipeg Art Gallery*.

De toute évidence, ce sont des moments passionnants qui s'annoncent. Venez vous joindre à nous à Winnipeg.

The Newsletter / Le Bulletin de liaison

The Association for Canadian Theatre Research is a non-profit organization founded in 1976 to support and encourage research in theatre and performance studies in Canada, with a special interest in Canadian work. The *Newsletter* is published twice a year and distributed to individual and institutional members of the Association.

In its print and electronic formats the *Newsletter* is the best way to let Association members know about conferences, calls for papers, new resources and news about members.

The opinions expressed by individual articles in this newsletter belong to their authors and do not necessarily represent those of the editor or the Association.

Fondée en 1976, l'Association de la recherche théâtrale au Canada est une organisation à but non lucratif d'appuyer et d'encourager la recherche dans les études du théâtre et de la performance au Canada avec un intérêt particulier aux oeuvres canadiennes. Le *Bulletin*, publié deux fois par année, est distribué aux membres de l'Association, soit les institutions ainsi que les individus. Le *Bulletin*, en format papier et en version électronique, permet à l'Association de communiquer à tous ses membres des informations au sujet des conférences, des appels de communication, des nouvelles ressources et des informations au sujet de ses membres. Les opinions exprimées dans ce *Bulletin* à l'intérieur d'articles écrits par nos membres ne sont pas nécessairement représentatives de celles de l'éditeur ou de l'Association.

Submission deadlines:

1 March for the Spring issue
15 September for the Fall issue.

Format:

Please submit material to the *Newsletter* either on computer disk or as email attachments in WordPerfect or Word for PCs.

Language Policy: The *Newsletter* will publish submissions in the language(s) submitted. All items requiring translation must be received at least two weeks prior to the above deadlines (i.e. Feb 15 and Sept 1).

Please address correspondence and submissions to:

Dates limites pour la remise d'articles:

1 mars pour le numéro du printemps
15 septembre pour le numéro de l'automne

Format:

On vous demande de remettre tout matériel au *Bulletin de liaison* soit sur disquette d'ordinateur ou en annexe de courriel (WordPerfect ou Word pour PC).

Politique sur la langue: Les articles seront publiés dans la langue dans laquelle ils ont été écrits. L'éditeur doit recevoir tous les textes à être traduits au moins deux semaines avant les dates limites indiqués au-dessus (c-à-d. le 15 fév et le 1er sept). Veuillez envoyer S.V.P. toute correspondance à l'adresse suivante:

Glen Nichols, Editor/éditeur

ACTR Newsletter / Bulletin de liaison de l'ARTC

Département d'anglais

Université de Moncton

Moncton, NB

E1A 3E9

email/courriel: nicholsg@umoncton.ca

phone/tél: (506) 858-4244

fax/télécopieur: (506) 858-4166

ACTR on the Internet:ARTC dans l'Internet:

Be sure to visit the ACTR website at

<http://www.umoncton.ca/facarts/anglais/actr/artc.htm>

where you'll find links to many other useful sites.

Veuillez visiter le site Internet de l'ARTC à

<http://www.umoncton.ca/facarts/anglais/actr/artc.htm>

où vous trouverez des liens aux autres sites intéressants.

Electronic Discussion Lists:

For information and discussion about Canadian theatre throughout the year, you might wish to subscribe to the English and French language electronic discussion lists: CANDRAMA and QUEATRE.

To subscribe to CANDRAMA, send the message, "subscribe candrama yourfirstname yourlastname" to the list server at <listserv@unb.ca>.

Forums de discussion électroniques

Si vous souhaitez discuter ou recevoir des informations au sujet du théâtre au Canada pendant toute l'année, abonnez-vous aux forums électroniques CANDRAMA (anglais) et QUEATRE (français):

Pour s'abonner à la liste QUEATRE, envoyer le message: "subscribe queatre Prenom Nom" à l'adresse <listproc@uqam.ca>.

Acknowledgements/Remerciements: The editor wishes to acknowledge the invaluable help and cooperation of the / L'éditeur souhaite souligner la participation inestimable du Département d'anglais, Université de Moncton. Publication of this *Newsletter* is supported in part by funds supplied by the Social Sciences and Humanities Research Council of Canada./ La publication de ce *Bulletin de liaison* est possible grâce en partie à l'aide financière de la part du Conseil de recherches en sciences humaines au Canada.

ISSN 0705 7989

Executive Officers/Membres du bureau exécutif 2003/2004

Anne Nothof (President/Présidente)
<annen@athabascau.ca>

Quebec/Le Québec
none / aucun

Cynthia Zimmerman (Vice-Pres./Vice-Prés.)
<czimmer@yorku.ca>

British Columbia/La Colombie-Britannique
Sherrill Grace <sherrill.grace@ubc.ca>

Atlantic Region/Les provinces atlantiques
George Belliveau <gbelliveau@Upei.CA>
Susan Knutson <knutson@klis.com>

Prairie Region/Les provinces de l'Ouest
Brian Parkinson <parkinson@uleth.ca>
Shelley Scott <scotsc@uleth.ca> (secretary/secrétaire)

Ontario/L'Ontario
Jessica Gardiner <jessica@idirect.com>
Bruce Barton <bbarton@utm.utoronto.ca>

Rep.-at-large/Membre sans désignation régionale
Marlene Moser <marlene.moser@utoronto.ca>

Rep. francophone: post vacant/poste à combler
Patrick Leroux <pleroux@vif.com>

George Belliveau (Membership
Coord./Coordinateur d'adhésions)
<gbelliveau@Upei.CA>

Brian Parkinson
(Treasurer/Trésorier)
<parkinson@uleth.ca>

Cynthia Zimmerman Returning
Officer/ Responsable. du bureau de
vote) <czimmer@yorku.ca>

Committee Chairs and Reps/Président.e.s des comités et Représentant.e.s 2003-2004

Heather McCallum Scholarship: Shelley Scott
Professional Concerns:
Robert Lawrence Prize: Anne Nothof
Scholarly Awards: Marlene Moser
Women's Caucus: Roz Kerr
HSSFC Rep.: Margaret Coderre-Williams
Promotions: Jessica Gardiner
Rep. to the Management Board of TRIC: Ed Mullaly
Rep. to SQET: Patrick Leroux

Bourse HeatherMcCallum: Shelley Scott
Affaires professionnelles:
Prix Robert Lawrence: Anne Nothof
Prix d'excellence: Marlene Moser
Com. des femmes: Roz Kerr
Rep. à la FCSHS: Margaret Coderre-Williams
Publicité: Jessica Gardiner
Rep. au Com. directeur de RTC: Ed Mullaly
Rep. à la SQET: Patrick Leroux

Membership Information

Have you moved or changed departmental affiliation? Please remember to keep us informed so that you will continue to receive the *ACTR Newsletter* and *Theatre Research in Canada*. Change of address information should be sent to our Membership Coordinator, George Belliveau as soon as possible.

Renseignements importants

Avez-vous déménagé ou changé de département? Veuillez S.V.P. nous informer de ces changements afin d'assurer la continuité de votre abonnement au *Bulletin* et à la revue *Recherches théâtrales au Canada*! Envoyez les mises-à-jour aussitôt que possible au coordinateur d'adhésions, George Belliveau.

Don't Forget to
Renew Your
Membership Today!!!

2004 ACTR Conference / Colloque de l'ARTC 2004

All information on the conference, including registration forms, is available on the Federation home page:

www.fedcan.ca

You can also phone the Federation to get your copy of the Congress Guide containing information on **registration, accomodations and activities** :

Tout les renseignements, y compris le formulaire d'inscription, sont disponible sur le site Web de la Fédération:

www.fedcan.ca

Vous pouvez téléphoner la Fédération afin d'obtenir des renseignements plus amples sur **l'inscription, les accomodations et les activités du congrès**:

Phone/Téléphone: (613) 238-6112; Fax/télécopieur: (613) 236-4853

Funding from SSHRC

ACTR receives limited funding from SSHRC to support travel costs of conference presenters. After the conference you can submit receipts and a travel-reimbursement form (available at the conference) to the ACTR treasurer. Depending on the number of people requesting funding and the amount of the SSHRC grant, presenters may receive up to 50% of their direct travel expenses (based on the lowest economy fares). Preference is given to graduate students, and presenters are encouraged to seek funding from their home institutions and other sources.

Financement du CRSH

Le CRSH accorde un certain financement à L'ARTC afin de défrayer les frais de déplacement des conférenciers et des conférencières. Après la conférence, vous pouvez soumettre vos reçus et vos formulaires de remboursement de frais de déplacement (disponibles à la conférence) au trésorier de l'ARTC. Selon le nombre de personnes qui demande un financement et la somme d'argent accordée par le CRSH, il serait possible de rembourser jusqu'à 50% des frais de déplacement directs des conférenciers et conférencières (en s'inspirant des tarifs de classe économique les plus bas). La préférence sera accordée aux étudiants et étudiantes des 2^{me} et de 3^{me} cycles. De plus, les conférenciers et conférencières sont encouragés à faire des demandes de financement auprès d'autres organismes.

ACTR BANQUET~ LE BANQUET DE L'ARTC

On Monday, May 31...

At Bridgeport located on the penthouse floor of the Winnipeg Art Gallery....

Beginning at 6:30 - in downtown Winnipeg about a half an hour from the University of Manitoba campus by bus, less time by cab...

Price: \$40.00 (27.50 for students) includes appetizer, chicken entree (vegetarian dish available on request), dessert, coffee or tea, taxes and gratuities.

Pre-payment is recommended as space is limited. Cheques should be payable to ACTR - (for banquet) and sent to:

Brian Parkinson
Division of Theatre and Dramatic Arts
University of Lethbridge
Lethbridge, Alberta T1K 3M4

Tickets may also be purchased from Andrea Siemens until the second day of the conference.

The new
Playwrights Canada Press
catalogue is available on request
at

publisher@playwrightscanada.com

PROGRAMME

2004 ACTR Conference / Colloque de l'ACTR 2004

May 29 - June 1, University of Manitoba, Winnipeg, MB, du 29 au 1 juin

Saturday May 29

Time / L'heure	Black Hole Theatre	Studio
8:30 - 9:00	coffee/café	
9:00 - 9:20	Opening Remarks/ Discours d'accueil: Anne Nothof	
9:20 - 10:30	Plenary Speaker/ Discours plénier: Michael Lawrenchuk	
10:30 - 10:45	coffee/café	
	Native Canadian Theatre Practice/ Roundtable discussion: Micheal Lawrenchuk (chair/pres.)	
	Columpa Bob - playwright/ theatre artist	
	Marie Clements - playwright/ director	
10:45 - 11:45	Yves Siou Durant - playwright /director	
	Douglas Nepinak - playwright	
	Ian Ross - playwright	
11:45 - 12:15	Reading of New Play by Ian Ross	
12:15 - 13:30	NeWest Book launch and reading	
	Les textures lumineuses: Panel Presentation/ Séance de communications:	Drama For Social Change
13:30 - 14:00	Patrick Neilson (McGill University): Lighting design in Beckett's theatre	George Belliveau (UPEI): Drama as a way to promote social change
14:00 - 14:30	Shawn Huffman (UQAM): Ateliers de lumière: création et éclairages chez Didier-Georges Gabily	Warren Linds (U of Regina): Enacting metaxis: Embodied knowing and Theatre of the Oppressed
	Pascal Robitaille (UQAM): La nuit tous les chats sont gris: la lumière et le 'devenir-animal' chez Bernard-Marie Koltes	J. A. Sokalski (McMaster U): Playing for the Birds: <i>Sanctuary</i> as the Site for the Confluence of Social Protest and Polite Society in the Early Twentieth Century
14:30 - 15:00	Eric Pare (UQAM): Évanouissements lumineux: le théâtre de Sarah Kane	
15:00 - 15:30		
15:30 - 15:45	coffee/café	
	Reconfiguration	Places and Playwrights
15:45 - 16:15	Bruce Kirkley (UCFV): Refashioning <i>The Overcoat</i>	David Eden (U of Toronto): The Winnipeg Years of James Reaney
16:15 - 16:45	Robyn Read (U of Guelph): Witnessing the Deconstruction and reconstruction of Monsters: The Transmogrification of Judith Thompson's <i>Capture Me</i>	Geraldo Ferreira de Lima (Universidade Estadual de Feira de Santana Brazil): Oduvaldo Viana Filho and David Fennario: Two Marxist Playwrights
16:45 - 17:15	Craig Walker (Queen's U): Modernist Literature on the Post-Modernist Stage	Tanya D'Anger (Toronto): The cripple metaphor and the search for identity in the plays of Jean-Marc Dalpé

Workshop #1

17:15 - 18:45 **Tom Stroud** (Winnipeg Contemporary Dancers):
movement of text; text in movement

Sunday May 30**Black Hole Theatre****Studio**

8:30 - 9:00 coffee/café

**Indians/Natives/Canadians: Overlapping
Identities and realities**

From landscape to mindscape

9:00 - 9:30 **Bruce Barton** (U of Toronto): Native Drama,
Native Performance: Time for New Questions

Christopher Grignard (U of Alberta): The
Canadian Hometown Gay Play Project: Michel
Marc Bouchard's *Lac St. Jean Via Le Chemin
des Passes Dangereuses! Down Dangerous
Passes Road*

9:30 - 10:00 **Maureen Hawkins** (U of Lethbridge): 'in Indian...
there is no gender': Masculinity, Domesticity, and
Adulthood on Tomson Highway's *Dry Lips Oughta
Move to Kapuskasing*

Christine Johns (U of Calgary): Collectively
Experiencing the Land: Paul Thompson and
the creation of a regional sense of place

10:00 - 10:30 **Jerry Wasserman** (UBC): "God of the Whiteman!
God of the Indian! God Al-fucking-mighty!": Native
People, the Church, and the Residential School
Legacy in Two Canadian Plays

Ian McWilliams (U of Saskatchewan): Alone
with Marconi: Saskatchewan Radio Drama
and Isolationism

10:30 - 10:45 coffee/café

Workshop #2**Definition and Redefinition**

10:45 - 11:15

Lia Marie Talia (U of Ottawa): Constructing a
New Nation during English Canadian Drama's
Decisive Decade 1967 -1977: Beverley
Simon's *Crabdance* and Aviva Ravel's
Dispossessed

11:15 - 11:45 **Shawna Dempsey**: process, collaboration and
conceptual inquiry

Len Falkenstein (U of New Brunswick): The
NotaBle Acts Summer Theatre Festival:
Growing Playwriting in and About New
Brunswick

11:45 - 12:15

Workshop #2

Grahame Renyk (U of Guelph): "Okay, So if I
Don't Really Like Judy or Barbara, Musicals
Give me a Headache, and Heels Just Make
My Feet Hurt, Can I Still Be Gay?": re-defining
queer theatre as something that explores
rather than expresses

12:15 - 13:30 Playwrights Canada and Gordon Schillingford reception and book launch

13:30 - 15:00 **AGM**

15:00 - 15:15 coffee/café

Queering the Praire Stage:
Panel Presentation/ Séance de comminications:

The place of gender/gender and place

- 15:15 - 15:45 **Doug Arrell** (Uof Winnipeg): Remembering Harry Rintoul
- 15:45 - 16:15 **Shawna Dempsey**: Imitating Life: Cultural Activism by Mimicing the Mainstream
- 16:15 - 16:45 **Wes Pierce** (U of Regina): Loud and Queer: Gay Theatre in Regina
- 17:00 - 19:00 Presidents Reception/Réception des présidents

Rebecca Burton (U of Toronto): The 1990's and Beyond: Feminist Theatre Activity in British Columbia

Alan Filewod (U of Guelph): Hors de Combat: Agitprop, Masculinism and the Gendered Theatre Estate

Franco-Canadian Playwrights: Reading: **Lise Gaboury-Diallo** (chair/pres)

Jean-Pierre Dubé
Laurier Gareau
Marc Prescott

19:30 - 21:00

Monday May 31

Black Hole Theatre

Studio

8:30 - 9:00 coffee/café

(A)Dressing Space

Embedding Identity in Context and Content

9:00 - 9:30 **Andrew Houston** (U of Waterloo): Theatre as Heterotopia: The Colony of Creation in Site-Specific Performance

Jars Balan (U of Alberta): Canadian Content on the Ukranian Canadian Stage: New World Themes in Plays Written by Immigrant Authors in the Interwar Era

9:30 - 10:00 **Laura Levine** (U of California Berkeley): Environmental Affinities: Naturalism and the Feminine Body

Cordula Quint (St. Thomas U): Of Violation and Belonging: Identities and Places in Contemporary Theatre

10:00 - 10:30 **Ted McGee** (U of Waterloo): Juliet's Dresses: The Stratford Festival, Politics and 'True Beauty'

Kathy Chung (U of Toronto): Sites of Mourning: Place, National Identity and Mourning in Jason Sherman's *An Acre of Time* and Sharon Pollock's *Fair Liberty's Call*

10:30 - 10:45 coffee/café

The Construction of Identity

10:45 - 11:15 **Judith Mendelsohn** (U of Calgary): M. NourbeSe Philip's *Coups and Calypsos*: Dramatizing the Effects of Colonization in Trinidad and Tobago

11:15 - 11:45 **Marlene Moser** (Brock U): Construction of Identity in *Afrika Solo* and *Harlem Duet*

11:45 - 12:15 **Anne Nothof** (Athabasca U): Performing History Backwards: Love and Death in the Crowsnest Pass

12:15 - 13:30 Nelson Book Display

TRIC Editorial Board

Discovering the "Other" Theatre/ Découvrir l'Autre Dramaturgie:

Panel Presentation/ Séance de communications

Fiction or Faction

13:30 - 14:00	Louise Forsyth (Saskatchewan): Has Quebec Feminist Theatre Been Theatrical?	Moir Day (U of Sask.): "The Minister's Daughter": The Sterling Family in England and Ontario
14:00 - 14:30	Louis Patrick Leroux (Sorbonne Nouvelle): Les stratégies biographiques et autobiographiques chez David Fennario	Jessica Gardiner (U of Toronto): "The Swamp of Death": Representing Reginald Birchall, the trial of a performance
14:30 - 15:00	Glen Nichols (U of Moncton): Laval Goupil and the Roots of Modern Acadian Theatre	Cynthia Zimmerman (York U): 'Faction' and Betty Lambert's <i>Under the Skin</i>
15:00 - 15:30	Roger Parent (Alberta): The School of Physical Theatre ou Comment adapter le méthode Lecoq au theatre canadien-anglais	
15:30 - 15:45	coffee/café	

Social Positionings and Urban Space: A Challenge for Theatre Pedagogy:

Panel Presentation/ Séance de communications:

Workshop #3

15:45 - 17:15	Kathleen Gallagher (OISE) Philip Lortie (OISE) Domique Riviere (OISE)	Judith Rudakoff : The Four Elements: New Methods for a Subversive Dramaturgy
---------------	--	---

Banquet

Tuesday June 1

Black Hole Theatre

Studio

9:00 - 9:30	coffee/café
9:30 - 10:30	Plenary Speaker: Leslee Silverman (Manitoba Theatre for Young People)
10:30 - 10:45	coffee/café

Theory into Practice/Practice into Theory

10:45 - 11:15	Cam Culham (U of Victoria): Musical Theatre for Language and Culture Learning: Two case studies
11:15 - 11:45	David Ferry (U of Victoria): Reaney Days in the Summer Kitchen: The confluence of ideas, identities and the place of Winnipeg that influenced James Reaney's theories on education and theatre
11:45 - 12:15	Patrick Finn and Marilyn Potts (St. Mary's College Calgary): The Space Between: Shakespeare's <i>The Tempest</i> and the Anatomy of Performance
12:15 - 12:45	Jo Jo Rideout (Bishops U): Powys Thomas: Canada's Seminal Theatre Educator
13:15 - 14:45	Old/ New Exec.

Conference Abstracts / Précis des exposés

Special Topics Panels/Séances spéciales:

PANEL ONE: QUEERING THE PRAIRIE STAGE (Joint Session with CLGSA)

Shawna Dempsey

Imitating Life: Cultural Activism by Mimicking the Mainstream

Shawna Dempsey and Lorri Millan began their long-standing artistic collaboration in 1989. Over the years the duo has created numerous performance, video, film and print projects. These works include: *We're Talking Vulva*, *Lesbian National Parks and Services: A Force of Nature*, *What Does a Lesbian Look Like?*, *Mary Medusa: A Testimonial*, *A Day in the Life of A Bull-Dyke* and *Good Citizen*: Betty Baker. This work, the socio-political and artistic intentions driving the work, as well as spectator response to the work are the focuses of this discussion.

Doug Arrell, U of Winnipeg

Remembering Harry Rintoul

Manitoba playwright Harry Rintoul died in 2002 at the age of 45. His best known play was "Brave Hearts," published in the collection *Making Out: Plays by Gay Men* edited by Robert Wallace and produced at Buddies in Bad Times in 1991. Other published works include *Refugees* and *Between Then and Now*.

Harry was also founder of Theatre Projects Manitoba, which remains the most important small company in Winnipeg devoted to the production of new plays. In this paper, I meditate on my somewhat troubled friendship with Harry, and on the discomfort both the gay and straight communities experience with bisexuality. I suggest that much of his dramatic writing revolved around sexual ambiguity and the tensions that arise between men whose sexual identities are hidden or uncertain.

Wes Pearce, U of Regina

Loud and Queer: Gay Theatre in Regina

Within the somewhat conservative context of the Canadian West, it is obvious that when most theatre professionals think about communities of active queer theatre, Regina does not come to mind. Historically, Regina's Globe Theatre has not been an overly gaylesbitrans friendly theatre (being that it was founded as a touring children's theatre). However, this paper will argue that after several decades of silence, the Globe Theatre, under the leadership of Ruth Smillie, is the only mainstream institution that has not only fostered a queer subscriber base but has actively gone about developing queer artists within the community.

PANEL TWO : DISCOVERING THE "OTHER" THEATRE/ DECOUVRIR L'AUTRE DRAMATURGIE:

Anglophone scholars explore Québécois and Acadian drama

Francophone scholars explore English Canadian theatre and drama

Louise Forsyth, U of Saskatchewan

Has Québec Feminist Theatre Been Theatrical?

In this paper I will explore the concept of Theatricality, as studied recently in a special issue of *SubStance* edited by Josette Féral. Using and developing some of the concepts proposed by Féral in this volume and in other theoretical articles, I shall explore the possibility that the continued exclusion from the canon, the lack of general interest in women's creations when they explicitly situate themselves as deriving from women's perspectives, and the failure on the part of critics and the public to recognise feminist theatre as experimental theatre can be partly explained through an understanding of what is commonly and collectively presumed to be theatrical. Plays and performances that do not position themselves within the horizon of expectations of that which is seen to be theatrical are likely to be marginalised, their innovative freshness largely unrecognised.

Glen Nichols, U de Moncton

Laval Goupil and the Roots of Modern Acadian Theatre

From the early 1970s until his death in 2000, Laval Goupil was a prolific and prodigious writer, adaptor, actor, director, and producer of theatre in Acadian New Brunswick. He was instrumental in the founding of the two still-dominant professional companies: Théâtre Populaire d'Acadie and Théâtre l'Escaouette. Despite the importance of his work, few of his plays are available in print and very little critical attention has been paid to the theatre of Laval Goupil as a whole. The published plays, such as *Tête d'eau* and *Le Djibou*, suggest Goupil's constant interrogation of personal and collective identity. This presentation will attempt to set this interpretation into the larger context of both his lesser known works and his career during the formative years of professional theatre in Acadie.

Patrick Leroux, Sorbonne nouvelle

La conversion autobiographique : le cas de David Fennario

Cette communication s'inscrit à mes recherches actuelles sur les dramaturgies québécoises biographiques et autobiographiques. Ainsi, elle constituera en quelque sorte une suite thématique donnant suite à mes recherches sur la figure du rhapsode comme chanteur du théâtre inspiré de faits réels (congrès de Toronto) et sur les autofictions et les impromptus de Tremblay (congrès d'Halifax).

Roger Parent, U of Alberta

The School of Physical Theatre ou Comment adapter la méthode Lecoq au théâtre canadien-anglais

Après un survol de la carrière théâtrale de Ron East, l'analyse approfondit sa perception de la contribution de Jacques Lecoq à l'évolution des pratiques artistiques du théâtre anglo-canadien durant le dernier quart du vingtième siècle. Une approche sémiotique sert d'interface aux études en performance et culture pour démystifier les pratiques d'enseignement de Lecoq. La démarche cerne ainsi la dynamique évolutive de leur valeur esthétique et culturelle en tant que composantes d'une pédagogie artistique axée sur le processus créateur dans une ambiance interdisciplinaire et interculturelle. La comparaison de résultats de cette analyse à une étude antérieure sur Jacques Lecoq et le théâtre québécois laisse entrevoir un narratif commun chez les artistes des « deux solitudes » du Canada autour des paradigmes de l'identité culturelle et du nationalisme.

PANEL THREE: LES TEXTURES LUMINEUSES

Shawn Huffman, UQAM

Ateliers de lumière: création et éclairages chez Didier-Georges Gabily

Patrick Neilson, McGill U

Lighting Design in Beckett's Theatre

Eric Pare, UQAM

Évanouissements lumineux: le théâtre de Sarah Kane

Pascal Robitaille, UQAM

La nuit tous les chats sont gris: la lumière et le 'devenir-animal' chez Bernard-Marie Koltes

PANEL FOUR: SOCIAL POSITIONINGS AND URBAN SPACE: A CHALLENGE FOR THEATRE PEDAGOGY

Kathleen Gallagher, OISE; Philip Lortie, OISE; Dominique Riviere, OISE

This panel presentation is based on findings from a SSHRC-funded study titled, *Drama Education, Youth, and Social Cohesion: (re-)constructing identities in urban contexts*. It examines the experiences of youth in ethno-culturally diverse urban drama classrooms in order to develop a theoretical and empirically grounded account of the dynamic social forces of inclusion and exclusion experienced by adolescents within their unique contexts of urban North American schooling. Four drama classrooms (two in Toronto, two in New York City) have participated in the study, now in its second year. One primary focus in these sites has been on the extent to which drama education illuminates the coherence (and conflicts) between youth's personal/cultural lives and their school lives, and,

subsequently, how these resonances and ruptures influence the formation of their social identities and artistic musings.

The panel discussion will focus on two critical episodes encountered in one of our Toronto classrooms, bringing the convergences and conflicts of diverse ideas and identities in drama collaborations into sharp relief. These episodes paint a picture of drama classrooms in urban settings that intensify questions of identity, place and creativity, or social positioning and artistic collaboration. Part director, part writer, and part muse, drama teachers must strive to provide frameworks potent and sensitive enough to overcome students' reluctance to experiment with their identities. We are interested in how drama pedagogy might better negotiate aesthetic practice with a sensitivity to students' social positioning.

ROUND TABLE /TABLE RONDE ONE :

Rediscovering the Wild West: Francophone Playwrights from Manitoba and Saskatchewan
Redécouvrir le Far Ouest : Dramaturges francophones du Manitoba et de la Saskatchewan

Invités / Guest speakers: Rhéal Cenerini (MB)

Jean-Pierre Dubé (MB)

Laurier Gareau (SK)

Marc Prescott (MB)

Modératrice /Chair: Lise Gaboury-Diallo (Collège universitaire de Saint-Boniface)

After Roger Auger's critically acclaimed and now famous *Je m'en vais de Régina*, what new works have been recently created in the Francophone Prairies? This forum will invite four playwrights to either speak about the realities and challenges of writing in French in Western Canada or read excerpts of their texts (or have excerpts read). Different genres, varied styles and subject matter, changing target audiences, these topics and more will be discussed, thus giving an opportunity for each playwright to express his thoughts on how he approaches the creative process in a linguistic minority situation.

- Rhéal Cenerini is the author of several plays, 4 of which are published: *Aucun Motif* followed by *Les Partisans* (1983), *Kolbe*, followed by *La femme d'Urie*, (1996) His most recent play, *La tentation d'Henri Ouimet*, was presented at the Cercle Molière in 2001.

- Jean-Pierre Dubé is the author of 2 novels *La Grotte* (1994) and *My cousine germaine* (2000), and the play: *La grotte*, recently presented at the Cercle Molière (2003).

- Laurier Gareau is the author of several works, and among these, many plays. He has published in a bilingual format: *The Betrayal / La trahison* (1998).

- Marc Prescott has published several plays: *Big, Bullshit, Sex, Lies et les Franco-Manitobains*, (2001); *Encore* (2003).

Après *Je m'en vais à Régina* de Roger Auger, une pièce maintenant devenue célèbre et saluée par la critique, quelles nouvelles œuvres ont récemment été créées dans les Prairies francophones? Ce forum recevra quatre auteurs à qui on demandera soit de traiter de certaines des réalités et défis liés au métier de dramaturge francophone dans l'Ouest canadien, soit de lire des extraits de leur œuvre (ou d'en faire lire des extraits). Les genres différents, les styles et sujets variés, les auditoires cibles changeants, tous ces thèmes et bien d'autres seront évoqués, ce qui permettra ainsi à chaque auteur d'exprimer ses idées sur la façon qu'il approche le processus de la création en milieu linguistique minoritaire.

ROUND TABLE /TABLE RONDE TWO : NATIVE CANADIAN THEATRE PRACTICE

chair/moderator: **Michael Lawrenchuk** with:

Columpa Bob - playwright/theatre artist

Marie Clements - playwright/director

Yves Siou Durant - playwright/director

Douglas Nepinak - playwright

Ian Ross - playwright

Participants in this roundtable event will discuss their work and address issues and challenges facing Native Canadian theatre artists in the twenty-first century.

Workshops/Ateliers:

Workshop 1: Saturday, May 29 17:15 - 18:45

Tom Stroud: Movement of text; text in movement

Tom Stroud states that the written word has often been a source of inspiration for his choreography. Particularly drawn to the work of Shakespeare, he has choreographed several large scale works for Winnipeg Contemporary Dancers (WCD) using this text as a departure point for the exploration of visual metaphor, idea, emotion and character perspective. These works include *Romeo and Juliet* and more recently *The Garden* inspired by *Hamlet*. In this workshop he will discuss the collaborative process involved in this work, as well as his work with actors on text and movement. The workshop will also offer a demonstration/application of the basic components of this text in movement, movement of text work.

Tom Stroud has been the Artistic Director of WCD since 1991. He has danced with the Karen Jamieson Dance Company, Toronto Independent Dance Enterprise, Le Groupe de la Place Royale and Fondation Jean-Pierre Perreault. He has created a number of works as an independent choreographer and has been commissioned to create works for Le Groupe de la Place Royale, Montreal Danse, Dancemakers, the Winnipeg Symphony Orchestra's New Music Festival and the Canada Dance Festival.

Workshop 2: Sunday, May 30 10:45 - 12:15

Shawna Dempsey: Process, Collaboration and Conceptual Inquiry

Shawna Dempsey will present excerpts from her considerable body of performance, installation, and video work, created in partnership with Lorri Millan. She will also discuss the process, collaboration and conceptual inquiry that has driven work such as *Lesbian National Parks and Services*, *A Day in the Life of A Bull-Dyke*, and *We're Talking Vulva*.

Shawna Dempsey began writing and performing while at York University (1982-1986), during which time she spent four months apprenticing with Meredith Monk. She began

a collaboration with Lorri Millan in 1989 that continues, full-time, into the present. The duo creates feminist, costume-based performance, video, film and print projects. Their body of work includes: the rap performance *We're Talking Vulva*, the mock video documentary *Lesbian National Parks and Services*, the video *A Day in the Life of a Bull-Dyke* and a series of performances using "the dress" as a central metaphor.

Workshop 3: Monday, May 31 3:45 - 5:15

Judith Rudakoff: The Four Elements: New Methods for a Subversive Dramaturgy

For the past decade, I have been evolving a non-prescriptive transcultural method for initiating and evolving artistic work across disciplines that may or may not be text-based. This method has also proven to be useful as an alternative to conventional play analysis techniques. I have developed this process through field work with actors and directors in a remote mountain colony in the Sierra Escambray; emerging playwrights and dramaturgs in urban centres such as Montreal, Quebec, London, England, and Cape Town, South Africa; visual artists and puppeteers in a bustling city in Central Cuba; and a dancer/choreographer out of Sampradaya Dance Creations in Toronto, Ontario. The workshop will introduce the methodology, using specific examples from developmental dramaturgy field work as well as by applying it to plays from the established contemporary Western canon.

Judith Rudakoff is an Associate Professor of Theatre in the Faculty of Fine Arts at York University where she co-ordinates the undergraduate and graduate playwriting and new play dramaturgy classes. For almost two decades she has worked with professional theatre companies from Whitehorse, Yukon to Charlottetown P.E.I and points in between. She has also served as Literary Manager/Resident Dramaturg for Theatre Passe Muraille, Toronto Free Theatre and the Canadian Stage Company. She is currently a member of Playwrights Union of Canada and a Fellow at the Centre of Research in Latin America and the Caribbean.

Preregistration is recommended for each workshop as space may be limited. Register by emailing Andrea Siemens at a.siemens@uwinnipeg.ca until April 30 and Claire Borody at c.borody@uwinnipeg.ca after that date.

Abstracts / Résumés

Jars Balan, Edmonton

Canadian Content on the Ukrainian Canadian Stage: New World Themes in Plays Written by Immigrant Authors in the Interwar Era

The years between the First and Second World Wars saw both the maturation and the peak in vitality of Ukrainian-language theatre in Canada, as well as the beginning of its gradual decline. At the same time, the repertoire of the Ukrainian Canadian stage began to include an impressive number of plays that were not only written in Canada, but featured Canadian settings and New World themes. Given the large audiences which attended Ukrainian dramatic performances and the important role that theatre played in the activities of Ukrainian community organizations, it is not surprising that immigrant playwrights should want to address local issues in their works and to appeal to the changing tastes of their increasingly Canadianized public. While plays from the Old Country still dominated the repertoires of amateur ensembles regardless of their size, level of sophistication, and political or religious affiliation, a growing body of theatrical literature produced by authors in Canada began to be incorporated into the dramatic programming of Ukrainian halls across the country during the 1920s and 1930s. My paper will discuss these works and their authors, while attempting to gauge the impact which Canadian content plays had on the cultural life of those who participated in the mass phenomenon that was the Ukrainian Canadian stage.

Bruce Barton, Graduate Centre for Study of Drama
Old Questions and New: The First National Native Playwrights Summit

In the fall of 2003, Native Earth Performing Arts of Toronto was awarded a modest grant from the Canada Council to fund the first National Native Playwrights Summit. Yvette Nolan, playwright and Artistic Director of Native Earth Performing Arts, asked if I would help her imagine the meeting's objectives and design—to, as she put it, "dramaturg" her ideas and aspirations for the event. While flattered, I was also, of course, intimidated. The task of organizing this landmark event moved well beyond the logistical challenges that accompany most national gatherings. Far more complicated and taxing would be the task of devising a summit structure that would accurately and effectively respond to a vital, emerging, and significantly diverse community of writers (and, as it worked out, actors, directors, artistic directors, and administrators). Certainly, the only intelligent option open to me was to keep the precarious and presumptuous nature of my involvement well out in the open. In line with her status within the Aboriginal theatre network and her personal integrity, Nolan was less daunted—but only somewhat so. Sensitive to the strength of contradictory perspectives and passions within a community of shared issues and interests, Nolan was seeking to devise a meeting in which persistent, recurring questions could be asked with focus and clarity, and in which new, more effective and progressive queries could be framed. Focusing on key issues of Native Drama, Native Performance, and the idea(s) of Community, the resulting framework yielded both predictable impasses and surprising, gratifying steps forward. This paper will, with inevitable brevity, outline the evolution of the summit, from inception through realization, and consider some of the key developments to emerge in relation to Aboriginal identity, opportunity, and strategy.

George Belliveau, U of Prince Edward Island
Drama as a way to promote social change

Year two of a three-year SSHRC funded project saw a group of pre-service teachers collectively develop a dramatic play on anti-bullying and then present their piece to over 3000 students in over thirty public schools across Prince Edward Island. Along with the compelling thirty-minute play, a series of interactive pre- and post-production activities were created to deepen the meaning of the drama as well as enable the student-observers to physically and experientially explore the complexity of bullying. Another part of the drama project had the pre-service teachers work in teams with five Language Arts (L.A.) classes in the school system. The students from these L.A. classes, with the leadership of the pre-service teachers, developed their own anti-bullying plays, and subsequently shared their drama and activities by touring local schools. In this paper, I explore the ways in which pre-service teachers and public school students applied drama to address bullying in schools. I also examine the learning that took place when the pre-service teachers shared and applied their knowledge and understanding of play development with the L.A. classes. With supporting evidence from the pre-service teachers, students, teachers, administrators, and the media, I analyze the impact the anti-bullying drama project has had on the participants and the local education system and community.

Rebecca Burton, U of Toronto
The 1990s and Beyond: Feminist Theatre Activity in British Columbia

Last year I presented a paper entitled "Getting to the 1990s: Some Early History on Contemporary Feminist Theatre Companies in British Columbia." This year, I would like to present what is, in effect, a second part of that paper. Picking up where I left off, the general objective of this paper is simply to uncover and document the practice of feminist theatre in the province of British Columbia during "the 1990s and beyond." Having established with my first paper that there is both a history and a tradition of contemporary feminist theatre in the province, this time around, I will be examining the legacy of that tradition by looking at the shape of the feminist theatre movement today. I ask, who is it that continues to make feminist theatre, why do they do so, and what form (or forms) does it take? In answering these questions I will focus specifically on companies and festivals that identify and define themselves as feminist. Starting in 1989 with the founding of Ruby Slippers Theatre and the Women in View Festival, I will then proceed chronologically through the decade into the 21st century, citing specific examples of feminist theatre activity along the way. As part of my analysis, I will attempt to characterize the nature of the theatre, the concomitant ideological underpinnings, and the cultural impact/political efficacy of the work. In sum, this paper is the second installment of a first attempt toward a history of contemporary feminist theatre activity in British Columbia.

Kathy K.Y. Chung, U of Toronto
Sites of Mourning: Place, National Identity, and Mourning in Jason Sherman's *An Acre of Time* and Sharon Pollock's *Fair Liberty's Call*

This paper examines Jason Sherman's *An Acre of Time* (2001) and Sharon Pollock's *Fair Liberty's Call* (1993) to consider differing theatrical representations of the interrelations between place, national identity, and mourning. While the two plays are different in many ways both locate their exploration of national identity in the historical interactions of individuals and

communities with a single, small, regional place: an acre of land in Ottawa and a "virgin forest" in New Brunswick. In addition, both Sherman and Pollock populate their dramas with a variety of communities (Native peoples, explorers, settlers, politicians, and administrators) responding to a variety of losses. In fact, the central figure of each play is a mother mourning the death of her child/ren. This comparative study of *An Acre of Time* and *Fair Liberty's Call* will explore questions such as: How do the two plays articulate the link between mourning, place, and identity? What differing theatrical strategies are used to saturate the stage space with regional and national identity or meaning? Do loss, suffering, and mourning function as unifying or divisive experiences (or both) for the different communities in Sherman's and Pollock's drama? And how do the narratives of the central figure/mourner relate to the drama as a whole and function to convey and highlight their creators' ideas about our national identity and future.

Cam Culham, U of Victoria

Musical theatre for language and culture learning: two case studies

Having directed young companies for several years in Victoria, BC, Cam Culham, has discovered musical theatre to be a potent L2 (second language) pedagogical approach. Though most of the participants have been native English speakers, this paper examines the involvement of two foreign students who participated in the summer musical theatre program which Cam directs. Though neither demonstrated strong English skills at the outset of rehearsals, by the end significant growth had occurred in the case of these two students. This paper will briefly examine some of the theoretical underpinnings that both qualify their success and legitimize DIESL as a viable methodology; it will present some of the current literature in the fields of both drama and second language acquisition as contextualization. Other related drama projects that have promoted, either intentionally or not, the inclusion and expression of second language participants, will also be overviewed. Cam is currently working on several projects in conjunction with Continuing Studies and the Pacific and Asian Studies Department at the University of Victoria. He will be introducing his youth musical theatre project in China this summer, and will conclude the paper by discussing the planning of this venture and by outlining some of the steps that this project will entail.

Tanya d'Anger, U of Toronto

Damnation and Redemption: the Cripple Metaphor and the Search for Identity in the *Le chien*, *Eddy*, and *Lucky Lady* by Jean Marc Dalpé

This paper discusses Jean Marc Dalpé's exploration of identity and nationality through an analysis of the cripple metaphor in his earliest solo works: *Le chien* (1987), *Eddy* and *Lucky Lady* (1994). Taken together, they read as a loose trilogy that documents the struggle of the archetypal Franco-Ontarian "hero" to overcome the legacies of geographical displacement, unemployment, and domestic violence. Dalpé's protagonists exhibit the qualities of classical Greek heroes: initially doomed and fated in *Le chien*, yet ultimately stumbling toward redemption in *Eddy* and *Lucky Lady* through the acceptance of moral responsibility and self-determinism, in line with the classical precept of self-knowledge. As essential parts of this self-knowledge, nationality and identity are presented as complementary, conceptual notions, independent of cultural, geographical or hereditary associations. The struggle of Franco-Ontarian culture to survive amidst the anglophone majority of both Ontario and North America is therefore equated, on an existential level, with the need to overcome the sense of existential helplessness inherent in the mortal condition. This sense of helplessness is mirrored by the constant tension between illusion and reality, self-gratification and nurturing in the

plays, identified by Dalpé with the ambiguous American Dream: the appeal of an idealised individualism that straddles the classical precept of self-knowledge and the modern pitfalls of egotism.

Moirá Day, U of Saskatchewan

The Minister's Daughter: The Sterling Family in England and Ontario

In her public interviews, Elizabeth Sterling Haynes frequently identified herself as the daughter of a Methodist minister who had begun his ministry in England then moved to Ontario. In doing so, Haynes instantly "coded" herself, at least in the public eye as being the product of a "respectable" middle-class background founded on the twin pillars of religion and education. It was a "pedigree" that undoubtedly helped open doors for her in an educational Establishment that had deeply ambivalent feelings about the inclusion of women - and married women in particular - as professionals. What has been missed by most researchers, including myself, is the extent to which that "coding" may have diverted people from asking more searching questions not only about the true nature of that claim, but about the other public identities that may have characterized the younger Elizabeth. It is true that from the age of 10 on, Elizabeth really was "the minister's daughter" and raised and educated as such in rural Ontario. The other things that she - and the Sterling family were - in the years between her birth in 1897 and her father's ordination in 1907 is the topic of this paper. Based on new research done in both England and Ontario, this paper not only describes a remarkable personal odyssey barely touched on in Haynes's own accounts of her early life but speculates on the extent to which the term "the minister's daughter" may have consciously hidden as much as it deliberately revealed of the adult professional woman.

David Eden, U of Toronto

The Winnipeg years of James Reaney

While working at the University of Manitoba as an English professor James Reaney had two interesting students: John Hirsch and Tom Hendry. This pair would go on to found the Manitoba Theatre Centre in 1958, and later work in Toronto, Stratford and on Broadway. In 1963 they commissioned their former professor to write a play, and the result, *Names and Nicknames*, is an interesting mix of Hirsch's European esthetic and Reaney's eclecticism. But who influenced whom, the teacher or the pupil? Did Hirsch's directing style lead Reaney to found his "Listeners' Workshop"? This paper will investigate this seminal work and the effect that it would have on Reaney's later work, from *Listen to the Wind* to *The Donnelly's*.

Len Falkenstein, U of New Brunswick

The Notable Acts Summer Theatre Festival: Growing Playwriting in and About New Brunswick

The Notable Acts Theatre Company was founded in Fredericton in 2001. The company's primary mandate has been to develop new voices in English-language New Brunswick drama. To this end, we organize playwriting contests, offer dramaturgy and the infrastructure to workshop contest-winning plays, and mount an annual festival of New Brunswick theatre. My paper will outline some of the challenges we have faced in our first two years of operation, focusing primarily on the difficulties that we have encountered in nurturing an indigenous playwriting culture. Despite the extensive promotion our festival has received, we have found playwrights and scripts of producible quality in short supply, and consequently have been forced to reinterpret our definition of what constitutes playwriting by and about New Brunswickers. While it was never our aim to produce solely "New Brunswick plays," our experiences have led us to question the premises on which our provincially-defined mandate is based. Is

there such a thing as a "New Brunswick identity"? Should our mandate be rejected in favour of a broader Maritime or Atlantic mandate? And, as a larger question, is the developmental model of theatre even an effective method of nurturing a sense of place in our present day and age? In considering these questions, I will confront issues fundamental not only to our company, but to other Canadian regional theatre companies.

David Fancy, Concordia U; & Karen Fricker, Trinity College Dublin

Canadian Idol: National Pageant or Freak Show?

The summer of 2003 saw the arrival of the Idol franchise to Canada. The program was an uneasy mixture of the expected corporate elements and an attempt to represent the whole of the Canadian mosaic. The three-level audition process insured that individuals without manifest ability were eventually seen on TV, and also favored a mythologized version of regional representation. This paper will examine the visions of "Canadianness" and nationhood that were implied and privileged in the program, and demonstrate how a subtle process of what can be described as "enfreakment" established and maintained a titillating experience for viewers, one which enacted a carefully disciplined version of the contemporary mainstream. The representational fuel of reality TV musical pageants like "Idol" are popular culture amateur performance modes such as karaoke. That the later stages of the contest are decided by national televoting reinforces this notion of democratic decision-making. We will examine how these choices were made and what the representational outcome was for the audience, as well as look at the media frenzy that surrounded the final stages of the contest for what this indicated and reinforced about national image and stereotype. An examination of the "Worst of Canadian Idol" episode, which included host Ben Mulroney (son of former prime minister Brian) singing out of key, will demonstrate the far horizon and manifest cruelty of the representational exclusion and containment never far from the surface of the event in its entirety.

David Ferry

Reaney days in the Summer Kitchen: The confluence of ideas, identities and the place of Winnipeg that influenced James Reaney's theories on education and theatre.

After his early success as a poet and upon graduation from University of Toronto, James Reaney found himself in a completely foreign environment when he accepted a teaching position at the University of Winnipeg. Much of his time there was spent exploring a physical, intellectual and spiritual landscape that helped forge his evolving philosophy on theatre and education. His Winnipeg friends (like John Hirsch) were instrumental in the development of his vision. Reaney's educational drive was part of his visionary approach, a way of actively realising a universal dimension through local situations. Reaney also was concerned with the question of the way local art can become universal. In an editorial he once exclaimed, "What a maddening situation for the artist! Always this feeling of circumference for the native artist, centre for everybody else!" He asks, "What do we need a native drama for? Why all this absurd nationalism?" "Because," he answers, "I don't believe you can really be world or whatever until you've sunk your claws into a very locally coloured tree trunk and scratched your way through to universality". Starting with the specific connections Reaney made with regional history and the landscape in Winnipeg circa 1949-1960 (Marshall McLuhan told him that "Manitoba had no foreground so that made it much easier to see your mental landscape.") I will link Reaney's development as a teacher to his theories on theatre making. In particular on his approach to creating a uniquely Canadian theatre, complete with directing, acting, and training style.

Alan Filewod, U of Guelph

Hors de Combat: Agitprop, Masculinism and the Gendered Theatre Estate

In this paper I want to pose some questions and suggest directions of response about the historical development of agitprop in the 20th century, in terms of the gendering of the theatre estate. I will suggest that the familiar image of political agitprop as theatrical militancy is a masculinist fantasy of combat reenactment that has overwritten the vast, rhizomatic field of politically engaged radical theatre which, in its actual operations, defies categorizations and refuses these militarized images. Theatre activists and historians know that in this field, combative agitprop has been the exception rather than the rule. In this paper I will argue that in the *Parliament of Women*, performed in Winnipeg on the stage of the Walker Theatre in 1914, we see at an early stage of development the procedural and performative outlines of the radical theatre tradition that continues to this day in the popular theatre process. Against this I will suggest reasons why the combat theatre of Leninist agitprop has been monumentalized as the iconic image of 20th century theatrical radicalism. By so doing I propose to counter Raphael Samuel's conclusion that the theatre of the radical left has been discontinuous, and to counter the orthodox left position that the continuity of theatrical tradition has been secured by the continuity of mass parties. In response I suggest the continuity of a tradition of radical alterity characterized by local interventions, the production rather than the demonstration of power, a refusal of masculinist/military performance models, and a repudiation of the theatre economy.

Patrick Finn & Marilyn Potts

The Space Between: Shakespeare's *The Tempest* and the Anatomy of Performance

Over the past several years, a number of key studies have attempted to bridge the gap between scholars and producers of Shakespearean plays. Books such as W.B. Worthen's *Shakespeare and the Authority of Performance* have argued convincingly that scholars must stop thinking of Shakespeare's plays as texts for reading, and realize that the words on the page are instead one part of a series of harmonized components that go into a performance. At its simplest, this new performance-oriented criticism attempts to meld critical theory and theatre practice. Studies such as Worthen's have gone a long way towards persuading teachers of Shakespeare that performance is a central determining factor in the representation of Shakespearean plays. However, when scholars consider performance in this context there remains an ironic gap. The study of performance practice is transposed into the textual realm and becomes merely one more academic category for discussion within the pages of books and journals. Of course, there is little else that can be done if we wish to continue to provide critical responses to Shakespeare. Our goal is not to refute the possibility to performance criticism, but to highlight some of its ambiguities. Accordingly, our paper originates at the intersection of our separate identities – as a director and teacher of drama and as a Shakespearean scholar specializing in editorial theory. It is our intention to highlight issues that arise when directors and scholars work together in order to make the most out of both the text and the stage.

Jessica Gardiner, U of Toronto

The Swamp of Death: Representing Reginald Birchall, the trial of a performance

"The Curtain Rung Up At Last/On the Drama in Woodstock's Temple of Thespis." The little Town Hall serves the purpose of an opera house, but never in its history has a play been placed on the boards at all approaching in subtlety of plot, dramatic situations or

nicety of detail the drama in real life which will be enacted in the trial of Rex Birchall. (Sept 19 1890, morning ed.1)

Contrary to such billing as this example from the *Toronto World*, the murder of F.C. Benwell by Reginald Birchall was a transparent and unexceptional crime lacking in the nuance and mystery promised by the popular press. It may seem surprising, then, that Birchall's trial was the most sensational Canadian murder investigation of the late nineteenth century. Despite his obvious guilt, it was Reginald Birchall's *presentation of self* and subsequent *impression management* that, perhaps more than any other factor, lent the trial its controversy. Borrowing from the theatrical types of the late nineteenth century society drama, Birchall, an Oxonian and one time professional theatre manager, presented himself alternatively as an aesthete, dandy, and wronged gentleman. In all guises, he portrayed the image of a martyr to Canada's colonial and unpracticed legal system. Taking into consideration the unusual *mise-en-scene* of this trial, this paper will explore how the relationship between the hierarchies and conventions of trial ritual and nineteenth-century theatre practice influenced public expectation at Reginald Birchall's trial.

Christopher Grignard, U of Alberta

The Canadian Hometown Gay Play Project: Michel Marc Bouchard's *Lac St. Jean Via Le Chemin des Passes Dangereuses! Down Dangerous Passes Road*

The gay male playwright's hometown in contemporary Canadian drama is the primary focus of my doctoral dissertation. Home spaces are centrally important to and within works by some very different Canadian playwrights from David French's *Leaving Home* (1972) to Judith Thompson's *Habitat* (2001). However, there has been no theoretical attention given to the startling number of plays over the last fifteen years by many of our leading gay male playwrights who have used their hometowns as the setting. In order to correspond with both Congress' theme on "ideas, identities, and place" and with ACTR's suggested focus on Francophone topics, I will specifically shed light on Michel Marc Bouchard's play *Down Dangerous Passes Road* (2000), and illustrate how I see him constructing a gay hometown. I am intrigued by Michel Marc Bouchard's foreword to his play that enquires, "Why write about death?" His Lac St. Jean is the site for three brothers' reunion at the place where they died. The Canadian Hometown Gay Play Project's central inquiry is this: What theoretical and dramatic approaches lend themselves when gay male playwrights not only write their hometown into a play, but also when they bring death and violence (as Bouchard clearly does) to that space?

Maureen S. G. Hawkins, U of Lethbridge

'in Indian . . . , there is no gender': Masculinity, Domesticity, and Adulthood in Tomson Highway's *Dry Lips Oughta Move to Kapuskasing*

In *Dry Lips Oughta Move to Kapuskasing*, Highway implies that pre-conquest Native society was a healthy, egalitarian, child-centred society in which the basic distinction was between child and adult (defined as anyone—regardless of sex, sexual orientation, or biological connection—who cares for children). However, he portrays European culture, embodied especially in patriarchally structured language and religion, as having imposed on Native culture rigid Western patriarchal gender roles which redefined the basic human distinctions as male and female and created a society wracked by family breakdown, alcoholism, and violence. Highway's play revolves around three violent, traumatic events: Dickie Bird's birth, Patsy's rape, and Simon's death, all of which stem from the imposition of phallogocentric Western patriarchal values and behaviours, which he portrays as inherently misogynic, narcissistic, cowardly, and (self-)

destructive. However, although he presents his characters as having internalized Western patriarchal values to their detriment, he also implies that sufficient traditional Native culture—including language and the remnants of a flexible non-Western sense of appropriate gender roles exemplified by male domesticity—remains to save the Native people from self-destruction. The most important surviving element of Native culture in the play is Nanabush, who gradually leads the male characters (and the audience) to recognize that the imperial/colonial gender paradigm, especially as embodied in patriarchal Christianity and the gender structure of the colonizer's language, has disempowered and is destroying the Native people by warping their concepts of masculinity and femininity to a Western patriarchal model that objectifies women and reduces men to impotent voyeurism.

Andrew Houston, U of Waterloo

Theatre as Heterotopia: The Colony of Creation in Site-Specific Performance

When Michel Foucault envisaged "heterotopia" he was thinking of a colony. Contrary to the usual connotations of the term, he conceived of this colony as a place of possibility and promise; in opposition to the singular vision of a utopia, heterotopia offers a place and time wherein "the real sites that can be found within a culture are simultaneously represented, contested and inverted." As a scholar, educator, and practitioner of site-specific performance I want to examine how the strategies of creating such performances are akin to Foucault's heterotopia. Using examples of performances created across Canada and Britain, I will demonstrate how specific animations of place have generated "contested and inverted" ideas of identity in relation to certain orthodoxies found in the communities where these performances have occurred. In this respect site-specific performances are seen to be heterotopias, or colonies of creation in which contested ideas of identity may co-exist in a place of promise and possibility.

Christine Johns, U of Calgary

Collectively Experiencing the Land: Paul Thompson and the creation of a regional sense of place

My paper examines the role of theatre in understanding the communal landscape experience and creating a regional sense of place and identity in rural Canada. Through a lens of cultural geography I undertake a close reading of Thompson's evocations of rural Canada through his documentary collective creation method of directing and address the broader issues he raises for consideration of the construction of identity and sense of place. Known primarily for bringing rural life to the stage, Thompson goes further than simply incorporating landscape into his performances. His treatment and use of landscape in collective creation plays such as *The Farm Show*, *The West Show*, *Far as the Eye Can See*, and *He Won't Come in from the Barn* create a regional sense of place and attachment as well as a vital sense of belonging in communities across Canada. In addition to creating an ongoing dialogue between people and the natural environment, Thompson's commitment to providing a sense of identity and relationship between the physical surroundings, the actor and the audience makes an argument similar to that of the cultural geographers, about the phenomenon of emotional bonds between people and symbolic values of place and environment. This paper argues that Thompson provides insight into the human experience of the landscapes of Canada and provides integrated perspectives on the relationship between humans, the performing arts and the natural environment.

Bruce Kirkley, U College of the Fraser Valley
Refashioning *The Overcoat*

As "theatre without words," Morris Panych and Wendy Gorling's *The Overcoat* privileges the visual over the literary, and creates a dynamic tension between these two modes of artistic experience. Their adaptation of Nikolai Gogol's short story diverges significantly from (yet does not entirely abandon) the conventions of dramatic/literary theatre and presents the audience with a visual narrative evocative of early 20th century painting and film. To create the performance, Panych and Gorling employed a movement-based process founded on Jacques Lecoq and incorporating the music of Dmitri Shostakovich. The highly expressive physical acting style which emerged echoes the demonstrative physicality of silent film acting. The performers' bodies become the locus of narrative expression, setting up a tension with the audience's easier familiarity with a dramatic/literary framework. The acting style combines with Ken MacDonald's set design to evoke early 20th century constructivism, futurism and expressionism. When the production was adapted for television, cinematographer Bob Aschmann employed techniques derived from silent film-makers such as Eisenstein and Vertov. Yet concurrently, the actors are clothed in Nancy Bryant's realistic *fin de siècle* costuming, and the entire project engages the work of a seminal figure in the development of 19th century European realism – Nikolai Gogol. This paper explores the multiple layers of refashioning found in the stage and television versions of *The Overcoat* and considers how these projects embrace an idea of contemporary theatre as a site of intermediality in which theatre "challenges its own history as a traditional medium of literate culture" (Peter Boenisch).

Laura Levin, U of California, Berkeley
Environmental Affinities: Naturalism and the Feminine Body

In recent years, Canadian playwrights have experimented vigorously with naturalist conventions. Many of these experiments unsettle common assumptions about the intrinsic conservatism of naturalism. Judith Thompson's plays offer some of the most striking examples of this kind of innovation. In her work, Thompson draws out unrecognized affinities between the naturalist project and that of the surrealist avant-garde. Yet, if Thompson's plays approach the style of the surrealism, they do so most evocatively through their presentation of space. Her approach recalls the work of surrealists like Frida Kahlo and Lenora Carrington, who tried to break down perceptual and physical boundaries between self and environment, between the ego and its external objects. A similar operation is at play in naturalist dramas with the environment forcefully determining the lives of its inhabitants. Raymond Williams saw this as a key feature of high naturalism, where the setting thoroughly "soaks" into the characters' lives. Thompson's plays literalize this "soaked" naturalism by presenting us with characters that linguistically and visually become oversaturated in their environments. This oversaturation is produced through exorbitant references to the local or geographic particular and through the filtering of environmental substances into the body. In exploring the possibilities of "performing ground" – of making the body coextensive with its material surroundings – Thompson imagines an alternate encounter between self and world, one that is predicated less on personal distinction than on an ecological correspondence. She complicates this act of performing ground by illuminating ways in which the feminine historically has been obliterated as background.

Geraldo Ferreira de Lima, Brasil
Oduvaldo Viana Filho and David Fennario: two Marxist playwrights

Although separated by many aspects there are some ties to

bundle the Brazilian theatre and the Canadian theatre. One of these ties is plays dealing with working class characters. Until the late 50s there was almost no room for them on the stages of these two countries. Playwrights intending to present plays connected to worker class aspirations were not encouraged by mainstream theatres. However, in the 60s and 70s it started changing when two young playwrights, the Brazilian Oduvaldo Viana Filho and the Canadian David Fennario decided to bring the poor and their problems to the stage. As Marxist playwrights, both were determined to make plays strongly rooted in politics. In doing so they gave to their plays a new dimension. Taking into account their determination and courage to fight against the status quo, this paper tries to examine the role of these two dramatists in the development of the sort of drama they established in Brazil and Canada.

Warren Linds, U of Regina
Enacting metaxis: Embodied knowing and *Theatre of the Oppressed*

I facilitate theatre workshops with pre-service teachers, educators and high school students. In this work I adapt *Theatre of the Oppressed* approaches to enable high school students to address racism. These workshops are spaces where students build community across gender, linguistic, cultural and demographic boundaries. In this paper I will explore embodied knowing through metaxis, an important concept in theatrical work, and how working as a facilitator of collective creation in this 'in-between' space can be informed by theories of cognition and knowledge involving the whole body in relation to the world. I will draw on, among others, Fritjof Capra's work in ecological theory, Francisco Varela and Humberto Maturana's research on the biology of knowledge, and theories of perception as 'lived' as outlined by the phenomenological philosopher Maurice Merleau-Ponty. This will be a journey into an enactive approach to cognition that will explore, and engage in a dialogue with, my work adapting Augusto Boal's *Theatre of the Oppressed* to my particular context. The paper will address, based on these theories and practices: How might theatre practitioners and educators learn from this approach to the body-in-transformation? How might aspects of the play creation process pay attention to what is below the level of consciousness and wilful action, thus exploring the edges of creative possibilities? What are the implications of embodied knowing for writing and presenting our research work?

Ted McGee, U of Waterloo
Juliet's Dresses: the Stratford Festival, Politics, and "True Beauty"

This paper begins with one of the special collections in the archives of the Stratford Festival, that of the dresses worn by the Juliets at the Capulet balls presented on Stratford Festival stages from 1961 to 2002. These dresses provide specific, material evidence of a crucial theatrical moment, when Romeo, gazing upon Juliet as "true beauty," falls in love with her at first sight. These dresses are also part of the visual language by which both the development of Juliet's character and her relationships with other women are established. This paper studies four Juliets: Julie Harris (1961), Louise Marleau (1968), Susan Coyne (1987), and Megan Follows (1992)—actors who themselves engage with issues related to the modern construction and reception of "true beauty."

Ian McWilliams, U of Saskatchewan
Alone with Marconi: Saskatchewan Radio Drama and Isolationism

Radio Drama has always been a way to reach an audience of thousands, one person at a time. It is a medium designed to reach through the cold, dark, empty spaces and touch the heart

and mind. This country has always been particularly receptive to radio as an instrument of cultural and educational outreach. If Canada is a relatively sparsely populated land, it is even more true of Saskatchewan. Since Saskatchewan's inception as a province, on July 20th 1905, its population has been comparatively spread out and isolated. In the 1920s, 75% of the population of Saskatchewan lived in rural areas. Canada saw a great population shift into the cities as the twentieth century progressed. The province has always needed ways to reach out over great distances. So the question arises: to what extent are the stories told on the radio by Saskatchewan playwrights affected by the geographic and demographic realities of the province in which they live? Exploring Saskatchewan radio dramas of the 1970s to today, this paper will focus on two main issues reoccurring in and around the plays and their production: (1) the struggle between ruralization and urbanization and (2) the myth of isolationism. In doing so, the paper also hopes to address the equally recurrent question: "Are *all* Saskatchewan plays really about people waiting in a shack on the prairie while the wind howls and the rocking chair creaks?"

Judith Mendelsohn, U of Winnipeg

M. NourbeSe Philip's *Coups and Calypsos*: Dramatizing the Effects of Colonization in Trinidad and Tobago

Canadian playwright M. NourbeSe Philip sets her play, *Coups and Calypsos* (1999), in Tobago against the backdrop of an attempted coup which took place in Trinidad in 1990. Through the characters Elvira and Rohan, a separated Trinidadian couple, Philip explores the broader problems that victims of European imperialism face both within and beyond the borders of their birth countries. In response to their subjugation under European powers, Indians and Africans have traditionally lashed out against each other in Trinidad and Tobago. The disputes between Elvira, who is of African descent, and Rohan, who is Indian, mirror the racial tension that exists in a larger context between the two groups. Through their individual experiences of racism, both characters share a similar existence as the "Other," in their native country and in England. They struggle to find a place of belonging, a home where they can reclaim and discover their unique cultural identities. Philip does not provide definitive solutions to post-colonial issues in *Coups and Calypsos* since Elvira and Rohan's problems remain largely unresolved at the play's conclusion. By creating a space in drama to expose the complex and lasting effects of colonization, Philip resists the power of the White hegemony over minorities. While presenting the hardships for Africans and Indians in Trinidad and Tobago, she also celebrates the vibrancy and resiliency of the two communities asserting that Indians – and Africans – have a right to belong throughout the Diaspora, including the Caribbean.

Marlene Moser, Brock U

Constructions of Identity in *Afrika Solo* and *Harlem Duet*

In *Afrika Solo* and *Harlem Duet*, Djanet Sears uses popular culture, music, and literature as ways of situating the identities of her characters. *Afrika Solo* affirms and asserts an identity for its main character by re-citing these sources; personal reminiscences are intermingled with references to mainstream movie and television icons in a constant process of re-framing. *Harlem Duet*, on the other hand, undermines stability in identity. A "prelude" to Shakespeare's *Othello*, the play imagines Sybil (Billie) as Othello's first wife whom Othello rejects for a white woman, Mona. Although a complex soundscape of jazz, blues and speeches from black activists frames the scenes, the Shakespearean overlay implies the restrictions of the white imagination. The main character descends into disintegrative madness. This paper will explore the opposing versions of identity in these two plays through the audience/stage dynamics that are invoked. In *Afrika Solo*, Sears gently reworks and then re-iterates roles, minimizing the tension the audience undergoes

by taking them on a comic journey that ends in an affirmation of the self. *Harlem Duet*, on the other hand, working in the tragic vein, intentionally creates uncomfortable moments of ambiguity and contradiction that challenge subjectivity. The conclusion of this paper will address the movements from comedy to tragedy, and from *solo* to *duet*, that accompany the processes of affirmation and fragmentation in these two plays.

Anne Nothof, Athabasca U

Performing History Backwards: Love and Death in the Crowsnest Pass

In two very different versions of a story of rum running along the B.C. border in the Crowsnest Pass in the 1920s, Sharon Pollock and John Murrell perform history as tragedy. From the perspective of the rearview mirror of the "Whiskey Six" McLaughlin in which the rum was smuggled, the death of Filumena Lassandro, recast as Leah by Pollock, is inevitable. Her accomplice, Emilio Picariello, or "Emperor Pic" in the opera *Filumena*, and "Mr. Big" in *Whiskey Six*, is both a perpetrator and victim of crime. Librettist John Murrell, collaborating with composer John Estacio, performs the "passion and pathos" of the "exceptional true life-story" (Program Note) of the last woman to be hanged for murder in Canada at the age of 23 in the context of an Italian community compromised by bigotry and ambition. Pollock's play dramatizes the story as the consequence of personal choices, complicated by socio-political forces imagined as the lights of an onrushing train, leaving in its track the detritus of smashed families and communities. In an installation mounted at the Banff Centre during the production of *Filumena*, Gisele Amantes also interrogated the way history is "read" by exploring the role of subjective impressions, assumptions, and stereotypes in historical narratives in terms of the Filumena story. Each of these performances engages in an exchange of public and personal which "dramatically emphasizes the contradictions of how the personal can be implicated in the way we negotiate traditions, customs, and belief" (Anthony Kiendl, Exhibition curator for "Reading History Backwards" by Gisele Amantes).

Cordula Quint, St. Thomas U

Of Volition and Belonging: Identities and Places in Contemporary Canadian Drama

In this essay, I will analyse a number of contemporary Canadian perspectives on the process of and the premises behind national, ethnic and racial affiliation. The dramatists under investigation are Guillermo Verdecchia (*Fronteras Americanas*), Robert Lepage (*The Seven Streams of the River Ota*), David Gow (*Cherry Docs*), and Drew Hayden Taylor (*alterNatives*)—among others. Their dramatic figures all represent myriad forms of displacement and embody a density of intercultural convergences and frictions. Verdecchia, Gow and Taylor, in particular, foreground the process whereby individuals surrender conceptions of self which privilege an epistemology of dwelling or of primordial biological origin in favor of the radical contingency of "border dwelling." In *alterNatives* (2000), for example, Taylor uses his protagonist to throw into relief the notion that identities are revocable in the manner proposed by David Hollinger in *Postethnic America*. Verdecchia, in turn, interrogates the "easy" premises of his cultural and ethnic affiliation (as Latino or Chicano immigrant) while also exposing the myths and fantasies which buttress his experience of exile and alienation from "origins." Lepage, in contrast, weaves a vast, if loose network of personal connections across the post-WWII period on three continents. He explores the potential of intergenerational healing in response to the historical trauma of the Holocaust and Hiroshima, and invents a contemporary world of traveling cultures which are founded on an acceptance of "heterogeneous, unmonolithic, and nomadic identities." All the dramatists under investigation clearly support a cosmopolitical

ethos (Robbins) of affiliation in an era of rapidly increasing global interdependence.

Grahame Renyk, U of Guelph

"Okay, So If I Don't Really Like Judy or Barbra, Musicals Give Me a Headache, and Heels Just Make my Feet Hurt, Can I Still Be Gay?": re-defining queer theatre as something that *explores* rather than *expresses*

What exactly is queer theatre or queer performance? Does it even exist as something classifiable? A theatre company that identifies itself based on such a classification, such as Toronto's Buddies in Bad Times theatre, would certainly argue that it is. So, is queer theatre then defined on notions of its expressing a queer culture or queer sensibility? As indicated by the title of this paper, attempts to define these terms have been contentious. This paper will take the position that queer theatre (in this case, primarily gay male) is perhaps better defined based on *function* rather than *form*. Queer theatre, then, is theatre in which the ideological interplay between the queer performance and queer spectator becomes hegemonic, and when the formerly privileged *straight* spectator, while not necessarily excluded, becomes a sort of cultural tourist. In this model, queer theatre is an *exploration* rather than an *expression* of notions of queer culture, sensibility, and identity. However, for such a substantial shift in the hegemony to occur, there must be an equally significant shift in the ideology of the performance site itself; in effect, a creation of a 'site of difference' that establishes itself and its borders based on its differences from the norm and in which previously dominant ideologies can be subverted, or at least "left at the door" long enough to enable a dialogue queerness and queer identities. This paper will explore the creation of such a site of difference and strategies for doing so primarily through a discussion of Michel Marc Bouchard's *Lilies*.

Jo Jo Rideout

Powys Thomas- Canada's Seminal Theatre Educator

This paper explores the teaching of Powys Thomas. Powys was a legendary Canadian actor and teacher. A Welshman who trained at The Old Vic theatre School under Michel St. Denis, he was the first artistic director of the english section of *The National Theatre School* (established 1960). Conservatory training was non-existent in Canada prior to this time. Powys did not impose his own training but strove to create a unique style which was truly Canadian. It is because of this man that Canadian actors developed their own identity. Drawing on my personal experience as his student at *The Vancouver Playhouse Acting School* which he created with Christopher Newton in 1975, and a series of interviews with students and colleagues from his years at *The National Theatre School* I will discuss his methodology. It is my belief that Powys is the seminal teacher of Canadian actors, teachers and directors and that his influence is still strong today, 27 years after his untimely death.

Robyn Read, U of Guelph

Witnessing the Deconstruction and Reconstruction of Monsters: The Transmogrification of Judith Thompson's *Capture Me*

For this year's ACTR conference, I will be presenting a paper on the transmogrification of, and within, Judith Thompson's latest play *Capture Me*. This paper investigates the haunting inspiration for the original script and the reasons behind the revisions. The scenes that depict rage, trauma and terror were workshoped, rewritten and repositioned right up until opening night; in order to effectively explore how a person commits an act of violence and "loses their human shape," the play itself had to transform. The mainstream media edits crimes, commodifying news bites as short, shocking pieces that satisfy a spectator's taste without overwhelming them. As a playwright/director, Judith Thompson had room to experiment with what is heard, seen and shown when

portraying acts of, and reactions to, violence. What I experienced in the workshop process was the theatre as a classroom: personal and political discussions functioned like seminars as the text was reexamined, the forces behind both perpetrators and victims in the script renegotiated. Judith's work transcends beyond a simple binary of good and evil to illuminate a more controversial perspective, questioning whether we are all versions of monsters; as husbands, friends, fathers and mothers, rage lives within all of us. My intention is to lend my experience working on *Capture Me* to an examination of the different ways of writing, teaching and witnessing acts of violence.

J.A. Sokalski, McMaster U

Playing for the Birds: *Sanctuary* as the Site for the Confluence of Social Protest and Polite Society In the Early Twentieth Century

One of the earliest twentieth-century theatre productions to bring social protest to middle class society was Percy MacKaye's 1913 play *Sanctuary*. Through allegory the play critiqued the social habits of affluent women who embraced the period fashion for hats adorned with song-bird feathers. So strong was the work's reception that the play became the site for the confluence of social protest and polite society. Indeed, the issue addressed in the play concerning the environmental harm done unto migratory bird populations in North America by the commercial hunting of plumage for the fashion trade resulted in trade tariffs that firmly halted the importation of such items. The passing of this government bill became personal for President Woodrow Wilson when he watched his young daughter featured as one of the threatened birds in the original outdoor production. This paper explores the play's origins, its production and the impact on the issues it treated. Indeed, one legacy produced by such social activism is the strategy of bringing awareness to people of the environmental impact of their personal fashion choices. Ninety years after *Sanctuary* this strategy continues to be used by social activists and environmentalists. In examining an early example of how environmental issues can be publicly advanced on stage this paper provides a historical vantage point for a form of theatre that is important to many Canadian theatre artists and social activists.

Lia Marie Talia, U d'Ottawa

Constructing a New Nation during English-Canadian Drama's Decisive Decade, 1967-1977: Beverley Simon's *Crabdance* and Aviva Ravel's *Dispossessed*

The work of Beverley Simons and Aviva Ravel has been largely overlooked in accounts of the Canadian dramatic tradition. These playwrights employ highly symbolic effects yet distinctly different theatrical styles in order to examine women's experience of domesticity. *Crabdance*'s absurdist style underlines the frustrations of its middle-aged heroine, who challenges stereotypical notions about women. Like Simons' play, *Dispossessed* employs a highly poetic style that underlines the difficulties that arise in relation to women's traditional roles, particularly with respect to Jewish life and Yiddish culture. In contrast to the production history of *Crabdance*, however, *Dispossessed* won the "Women Writer for Theatre" Competition in 1975-6 and premièred in Montreal soon after, in 1977. Both plays blend expressionistic, symbolist, magic-realist, and absurdist influences with naturalistic dialogue and characterization to create a hybridized theatre that depicts a Canadian identity at odds with what was being officially promoted in the 1960s and 70s as a harmonious Canadian mosaic. In this way, the plays address the way that gendered roles perpetuate what Sherill Grace and Gabriele Helms discuss in *Painting the Maple: Essays on Race, Gender, and the Construction of Canada* as "the racist, sexist construction of Canada as a country of and for dominant white men, who hold all the cards and make all the rules" (88). These two plays provide an interesting perspective on the development of a feminist critique of women's roles, especially in relation to the experience of female playwrights writing during a period when the Canadian alternative theatre engaged with socially

provocative content, yet still reinforced conventionally masculinist values.

Benjamin Unterman

Real Virtuality: theatrical spaces in a digital age

At the beginning of the twenty-first century, the concept of space itself is being re-evaluated in light of the internet and digital technology. With this paper, I will examine how our shifting concepts of space create new potential for theatrical expression. Digital spaces share many elements with traditional theatrical spaces, but are not commonly used for theatrical experimentation simply because they are not physical. Experiments with dance in digital spaces have been taking place for years, and theatrical experiments are starting to take shape. Because of these experiments, a new understanding about the nature of theatre and specifically of theatrical space is starting to take shape. As our world becomes more reliant on digital forms and models, a redefinition of the theatrical event theatre itself will have to take place. This reexamination of theatre, starting with its performance spaces, is key in this increasingly digital age.

Craig S. Walker, Queen's U

Modernist Literature on the Post-Modernist Stage

One of the most innovative and exciting theatrical performances in Toronto in 2003 was certainly Bluemouth Inc.'s trilogy, *Something About a River*. Ironically, this startlingly original production drew much of its inspiration from a literary work that is now more than eighty years old, and has become so well-known that it is even regarded by many readers as somewhat hackneyed: T.S. Eliot's *The Wasteland*. So, however timeworn the commonplaces of modernist literature may appear on the page to sophisticated readers, some of these seem to be finding fresh life on the post-modernist Canadian stage. Implicitly, then, notwithstanding all the manifest freedom of communication between poets, novelists and playwrights during the modernist age (v. Eliot himself), the theatrical version of the literary poetics did not play itself out at the same time. This paper will examine the question of the extent to which the absorption (or translation) of certain techniques drawn from modernist literary poetics may have created a sort of pressure toward various post-modernist theatrical devices, particularly in the conceptualization of theatrical space and time. While the field of study is potentially limitless, the discussion here will focus in the first place on a handful of Canadian dramatic adaptations of works of modernist literature (including *Something About a River*) as a means of testing more general observations.

Jerry Wasserman, UBC

"God of the Whiteman! God of the Indian! God Al-fucking-mighty!": Native People, the Church, and the Residential School Legacy in Two Canadian Plays

Just around the time that revelations of massive abuses at Canadian residential schools began to become public in the late 1980s, two major plays appeared on Canadian stages chronicling the damage done to First Nations people and culture by the Catholic Church. Tomson Highway's *Dry Lips Oughta Move to Kapuskasing* and Wendy Lill's *Sisters*, produced within a few months of one another in 1989, were the first plays, to my knowledge, to address the residential school legacy. *Dry Lips* dramatizes the impact of missionary Catholicism on one reserve but makes no specific reference to the residential school experience. Yet it seems to me unequivocally a "residential school play." *Sisters* looks specifically at one Catholic residential school but focuses on the experience of the white nuns rather than the Native children. My paper looks at both plays in light of residential school histories and speculates about the plays' theatrical forms and their silences. Why is *Sisters* marked by the theatrical absence of the school's Native victims? Why does *Dry Lips* omit any explicit reference to residential schools—a subject about which Highway speaks and writes passionately in interviews and, a few years later, in his autobiographical novel *Kiss of the Fur Queen*? To answer these questions I look closely at the two plays and at a series of debates in 1988-89 which swirled around the issues of Native people going public about their residential school experiences and non-Native writers appropriating Native voices and stories.

C.D. Zimmerman, Glendon College

"Faction" and Betty Lambert's *Under the Skin*

Betty Lambert knew she was dying while she was writing *Under the Skin*. Her play would be completed and produced after her untimely death. This reality may have generated the urgency in the text that no reader or audience can miss. Equally compelling is her choice of topic: an actual kidnapping case. *Under the Skin* provides a stunning example of what Robert Fulford has called "faction," a fictional rendering of factual material. This paper proposes to focus on the facts of the case and on Betty Lambert's use of them: what she keeps, what she alters, what she adds, and why. Her choices result in a work that is highly effective theatrically. They also reveal intriguing personal connections. Consequently, while other discussions address the work's violence against women and its feminist anger, this paper will use newspaper reports and case material to highlight Lambert's specific choices. In particular, it will explore her decision not to exploit the sensational aspects of the kidnapping but to concentrate on the tortured and complex relationship between the two imagined women characters, the kidnapper's wife and the victim's mother. These two women may indeed be sisters, "under the skin."

Association News & Notices / Informations de l'Association

Ric Knowles. *Shakespeare and Canada*

Essays on Production, Translation, and Adaptation

Bruxelles: P.I.E.-Peter Lang, 2004. 190 pp. ISBN 90-5201-989-4. 29.40 EUROS

This book brings together essays on the Stratford Festival, on Shakespeare in Quebec, and on Canadian dramatic adaptations of Hamlet and Othello by Ric Knowles, one of

Canada's leading drama and theatre scholars. The essays discuss such major figures as Robert Lepage, Ann Marie MacDonald, Djanet Sears, Michael O'Brien, Ken Gass, Robin Phillips, Marco Micone, and Martine Beaulne. Taken together they explore both the role that Canada has played in contemporary understandings of Shakespeare, and the role that Shakespeare has played in the constitution of postcolonial Canadian subjectivity and nationhood.

Herman Voaden Websites

Anton Wagner

All the play texts and cultural advocacy by the experimental theatre director and arts activist Herman Voaden (1903-1991) can now be accessed on the website *The Worlds of Herman Voaden*

<http://www.lib.unb.ca/Texts/Theatre/voaden/index.htm>

The site includes 13 previously published but out-of-print plays and four unpublished texts. These include the dramatization of Louis Hémon's novel *Maria Chapdelaine* (1938), the dance scenario *The Masque of the Red Death* (1943) and *Emily Carr* (1960).

Voaden's advocacy for Canadian artists, his own multi-media symphonic expressionist playwriting and directing, and government support of the arts is reflected in 26 articles and essays. These appeared in publications such as the *Toronto Globe*, *Saturday Night*, the *Canadian Forum*, *New Frontier*, *Theatre Arts*, the *Canadian Theatre Review* and *Theatre History in Canada*.

Assessments of Voaden's playwriting and directing are found in 42 reviews and articles. These shed insights into the theatre criticism of the 1930s and early 1940s by critics such as Lawrence Mason, Augustus Bridle, Hector Charlesworth,

B.K. Sandwell, Pearl McCarthy, Rica McLean Farquarson, and Rose Macdonald. Alexander Leggatt, Richard Perkyns, Denis Johnston, Anne Nothof, Robin Whittaker, Sherrill Grace and Anton Wagner provide recent assessments of Voaden's work. Wagner is the editor of *The Worlds of Herman Voaden* and also contributes his University of Toronto Ph.D. thesis, *Herman Voaden's Symphonic Expressionism*.

The Voaden site contains personal and production photographs and is hosted by the Atlantic Canada Theatre Site at the University of New Brunswick. ACTS also contains the bibliography of Canadian theatre, 19th century performance calendars, a large collection of playbills, Theatre Research in Canada, and much textual material. Ed Mullaly is the webmaster. Audio and video interviews with and about Voaden will be added to the site in the future.

The Worlds of Herman Voaden site links to the complete inventory of the Herman Voaden Papers at the York University Archives

http://info.library.yorku.ca/depts/asc/Finding_aids/Voaden_w_ebpage/hvindex.htm

The link for the Herman Voaden National Playwriting Competition at Queen's University is <http://www.queensu.ca/drama/>

Il n'est jamais trop tard pour
renouveler votre abonnement!

Report of Meeting of the Canadian Federation for the Humanities and Social Sciences Ottawa, November 22 and 23, 2003

Submitted by Margaret Coderre-Williams

A Plenary Session on Advocacy and the Human Sciences was held in the morning of Saturday, November 22. Sean Moore, a Public Policy Advisor with Growing, Lafleur, Henderson, gave a detailed presentation entitled *The Art and Science of Public-Policy Advocacy*. He stressed the importance for groups to learn how the people that they are lobbying *think*, and how they *decide*. A text copy of his power-point presentation is available.

Michael Owen reported on the on-going work of the **Standing Committee on Ethics and Integrity**, the two primary issues being: *scholarly integrity* and *the ethical review of research involving human subjects*.

During his **Luncheon Address** the President of the Federation, Douglas Owrap emphasized the importance of insuring that the needs of the Federation and its members were "on the agenda" for the Paul Martin government. He believes that this government will be open to our cause -that "our time has come." In that respect, Mr. Owrap stressed how important it was that the Associations and Universities present a common front. He also stressed that if we were given additional money, it would be extremely important to use the money well and to have visible results so that the government would be pleased with their investment and would be more likely to continue supporting our endeavours in the future.

Workshop #1: "Strengthening Scholarly Infrastructure: Learned Societies and New Scholars."

For the past year, the Federation has led work on scholarly infrastructure through separate Task Forces on scholarly associations and on new scholars. The workshop provided the opportunity for members to hear the results of the considerations of the Task Forces and to help to form an action plan for the Federation.

The first part of the workshop concerned the preparation of *A Manual of Best Practices for Meeting the Needs of New Scholars*. The second part of the workshop involved the presentation of the results of the *Survey of Canadian Learned Societies*.

Workshop #2: SSHRC Transformation: Issues to be addressed

Douglas Owrap discussed the proposed SSHRC transformation. Members were provided with a flyer provided by SSHRC called *From Granting Council to Knowledge Council* outlining why SSHRC feels that it needs to change. The time-line for the proposal for change was also discussed. On December 12, SSHRC will be soliciting formal approval and will then kick-off consultations which will take place over

the next three months. SSHRC will consult the universities directly. Each university is asked to name one individual who will then consult with all interested parties. The Federation, at SSHRC's request, will consult members organizations and disciplines.

Mr. Owrap read off a list of what he terms, *questions deliberately designed to provoke debate*. Needless to say, a debate ensued and many, major concerns were expressed. Much of the concern centred on the perception that the emphasis which the changes place on multi-disciplinarity will likely result in loss of funding for individual researchers.

N.B. Mr. Owrap stressed that, since the time-line is very short, organizations must mobilize quickly if they wish to have their members' opinions counted.

On Sunday, November 23 at the meeting of the **Electoral Colleges - Small Organizations** the following issues were discussed:

- Funding - discussion of SSHRC Funding for Occasional Scholarly Conferences.
- SSHRC transformation - would the small organizations which presently do not receive funding for Congress now be able to be accommodated?
- Size - is size the best way to determine groupings?
- Shared program - could this program be reinstated?
- Time Release: Should editors of Journals not receive time-release. If time-release is not an option, should editors receive recognition (by way of a letter from the Federation to be sent to the members University by the Federation)
- On-Line Journals vs Print Journals - each has its merits, however On-line Journals should not signal the end of Print journals.

Please note: members of the group discussed the items noted above; however, no resolutions came out of the meeting.

The major focus of the Federation over the next several months will be on the changes to SSHRC. Much of the discussion centred on this. Every member organization is encouraged to involve itself in the consultation process.

For copies of the documents cited above, please contact Anne Nothof (annen@athabascau.ca).

La Bourse Heather McCallum The Heather McCallum Scholarship 2004

This scholarship was established in 1987 by ACTR in honour of the former head of the Theatre Department at the Toronto Reference Library. Every year a maximum bursary of \$1000 is made available by competition to theatre specialists, both established and new. Preference is given to theatre research, but projects touching on dance, opera, cinema, television or scenography are also eligible. The scholarship is aimed towards projects not usually fundable under other subsidy schemes. For example, the committee will refuse a request for doctoral research money, but will welcome a well-defined project including subsidy for travel to theatre sites, for consulting special collections, for purchase or access to film or video materials.

Candidates are asked to submit the following:

- a) a letter (1 or 2 pages) describing the project for which assistance is required;
- b) a detailed breakdown of costs;
- c) information concerning applications to other granting agencies;
- d) an up-to-date curriculum vitae;
- d) the names of two persons who have been asked to send letters of reference directly to the Secretary of the Committee. Letters should comment on the project, on the candidate's scholarship record and potential.

This year's deadline for applications for the 2004 Heather McCallum Scholarship is **1 April 2004**. Applications should be sent to:

Erin Hurley (hurley@interchange.ubc.ca)
Department of English
University of British Columbia
397 - 1873 East Mall
Vancouver, BC V6T 1Z1

For more complete information concerning Terms of Reference, Selection Criteria and Application Procedures, please refer to the *Newsletter* website:
<http://www.umoncton.ca/facarts/anglais/actr/artc.htm>

PS. If you'd like to contribute to the McCallum Fund, your tax deductible contribution will be welcomed warmly by our treasurer, Brian C. Parkinson, Division of Theatre & Dramatic Arts, University of Lethbridge, Lethbridge, AB T1K 3M4
<parkinson@uleth.ca>

La Bourse Heather McCallum fut établie en 1987 par ARTC pour honorer l'ancienne directrice du Département de théâtre de la Bibliothèque de Référence de la Communauté urbaine de Toronto. Cette bourse annuelle, d'un montant maximum de 1000 \$, est à la disposition des spécialistes du théâtre, non seulement ceux qui sont établis, mais aussi les débutants. Tout en restant ouverte à chaque champ d'activité artistique comme la danse, l'opéra, le cinéma, la télévision et la scénographie, la bourse accorde la préférence aux études qui sont particulièrement liées à la recherche théâtrale. Elle est orientée vers des projets qui ne rencontrent pas les conditions requises pour obtenir d'autres subventions. Par exemple, le comité refusera une demande de subvention pour des frais de recherche doctorale, mais accueillera des projets bien définis, liés au domaine de la recherche, tels: la subvention de déplacement pour visiter les sites de théâtres, pour consulter une collection spéciale d'ouvrages, pour l'achat ou le transfert de matériel filme ou sur videocassette, ou pour l'archivage.

Les candidats doivent soumettre:

- a) une lettre d'une ou deux pages décrivant le projet et sa contribution à la discipline
- b) un bilan détaillé des dépenses
- c) l'information sur autres demandes faites aux autres sources de subvention
- d) un curriculum vitae récent
- e) le nom des deux personnes qui fourniront des références écrites directement au secrétaire du comité. Les lettres doivent porter sur le projet, sur le dossier scolaire du candidat ou de la candidate, et sur son potentiel.

La date limite d'acceptation des demandes pour la bourse de 2004 est le **1er avril 2004**. Pour soumettre une demande, on doit s'adresser à:

Pour plus de renseignements sur les critères de la Bourse Heather McCallum, vous pouvez consulter le site web du *Bulletin* de l'ARTC :

<http://www.umoncton.ca/facarts/anglais/actr/artc.htm>

La Bourse Heather McCallum est aussi une fondation charitable sujette aux dégrèvements d'impôts. Le public est invité à faire un don à l'ordre du "ACTR-Heather McCallum Scholarship Fund" et de l'envoyer à: Brian C. Parkinson, Division of Theatre & Dramatic Arts, University of Lethbridge, Lethbridge, AB T1K 3M4 <parkinson@uleth.ca>

Calls for Papers - Appels des communications

Call for Theatre Book Proposals

Denis Salter

Southern Illinois University Press invites Canadian authors to submit book proposals for their new theatre series. The goal of Theater in the Americas series is to publish a wide range of scholarship on theater and performance in the Americas, defining theater in its broadest terms and including subjects that include all of the Americas.

The series focuses on the performance and production of theatre and theatre artists and practitioners but welcomes studies of dramatic literature as well. Meant to be inclusive, the series invites studies of traditional, experimental, and ethnic forms of theater; celebrations, festivals, and rituals that perform culture and acts of civil disobedience that are performative in nature. We are interested in biographies of

theater and performance activities of all cultural groups, including biographies of individuals, histories of theatre companies, and collections of plays.

Interested authors should check the website for Southern Illinois University Press for more information. Proposals and queries should be addressed to series editor, Robert A. Schanke at schanke@aol.com.

The two Canadian editors on the editorial board are Denis Salter and Christopher Innes. They are also willing to field questions about the series.

The press and the series editors will be attending the convention of the Association for Theater in Higher Education in Toronto at the end of July 2004.

Translating Canada en traduction: « The Margins Talk Back » : Les marges répondent

Translating Canada en traduction: "The Margins Talk Back : Les marges répondent

March 10, 11, 12, 2005 ~ les 10, 11, 12 mars 2005

Université de Moncton, New Brunswick

L'unicité de la littérature canadienne au vingt-et-unième siècle réside dans sa complexité. Or, le binarisme du bilinguisme officiel, de deux littératures nationales, réduit l'identité canadienne aux éléments essentiels, simplifiant la tapisserie multifacette du paysage culturel. Le Canada contemporain n'a pas une littérature anglophone homogène, non plus une littérature francophone homogène; exclus de ce modèle sont « la littérature de l'exiguïté » (François Paré), les autochtones (Amérindiens, Métis, Inuits) et leurs traditions orales déplacés par les colonisateurs anglais et français à la périphérie de la vie socio-culturelle et politique du Canada, ainsi que bon nombre d'immigrants et leurs traditions littéraires. Dans le but de « recentrer les marges », pour reprendre l'expression de Daniel Simeoni, ce colloque veut examiner ce qui se trouve aux marges de la dualité officielle afin de nuancer et de compléter le portrait de la littérature canadienne contemporaine par le biais de la traduction, car cette dernière est révélatrice de la véritable nature des relations interculturelles et des inégalités entre le centre du système et la périphérie.

Nous vous invitons à réfléchir sur le sujet de la littérature canadienne de la périphérie en traduction en fonction de cinq sous-thèmes, en plus de deux sessions spéciales :

1) relations(s) et mouvement entre la littérature de l'exiguïté (F. Paré) et la littérature mineure (Deleuze et Guattari) en traduction, et la littérature de la périphérie (polysystème d'Even-Zohar)

2) d'une optique linguistique, stratégies de traduction de la littérature de l'exiguïté canadienne

3) la littérature de la périphérie du système littéraire et sa place dans le système :

a) d'un point de vue culturel – minorités francophones, anglophones, autochtones, immigrantes

b) d'un point de vue sexuel – la littérature gaie et lesbienne

c) du point de vue du genre – littérature de la jeunesse, traduction théâtrale inédite

4) littérature périphérique et/ou hybride en traduction et questions d'identité

Canada's literary uniqueness in the twenty-first century is to be found in its complexity. Yet, official bilingualism and two national literatures reduce Canadian identity to its essential elements, simplifying the multifaceted tapestry of the cultural landscape. Contemporary Canada has neither a homogenous anglophone culture, nor a homogeneous francophone culture; excluded from this binary model are François Paré's "littérature de l'exiguïté," Canada's Amerindian, Métis and Inuit populations and their oral traditions that have been pushed to the margins of all aspects of Canadian life, as well as numerous immigrant groups and their literary traditions from the four corners of the globe. This colloquium hopes to attract researchers who will examine what lies on the margins of official linguistic and cultural dualism in order to nuance and to paint a more complete portrait of contemporary Canadian literature in and through translation. The presence of several languages creates a culture of cultural and linguistic exchange, or a translating culture; translation reveals the true nature of intercultural relations and the inequities between the system's centre and periphery, and plays a key role in all areas of literary creation in Canada.

We invite proposals for papers dealing with one or more aspects of peripheral literature in translation:

1) relationships and movement between "la littérature de l'exiguïté" (F. Paré) and minor literature (Deleuze and Guattari) in translation, and peripheral literature (Even-Zohar's polysystem)

2) from a linguistics standpoint, strategies for translating Canadian "littérature de l'exiguïté"

3) peripheral literature and its place in the literary system:

a) from a cultural standpoint – francophone, anglophone, Amerindian and Inuit, immigrant minorities

b) from a sexual standpoint – Gay and lesbian literature

c) from a genre standpoint – children's literature, unpublished theatre translation

4) translated peripheral and/or hybrid literature and identity

5) la littérature canadienne en traduction à l'étranger, sa place (et mouvement) dans le système littéraire récepteur

PLUS : Sessions spéciales

- 1) Antonine Maillet – traduisant et traduite
- 2) La littérature acadienne et la traduction (importation : *Évangéline* de Longfellow, exportation : France Daigle, Herménégilde Chiasson, etc.)

5) translated Canadian literature abroad and its place in the receiving literary system

PLUS: special sessions

- 1) Antonine Maillet, translator and translated
- 2) Acadian literature and translation (import: Longfellow's *Évangéline*, exports: France Daigle and Herménégilde Chiasson)

POUR DE PLUS AMPLES RENSEIGNEMENTS, VEUILLEZ CONSULTER LE SITE WEB :

WWW.UOTTAWA.CA/ASSOCIATIONS/ACT-CATS

Faites parvenir votre proposition d'à peu près 300 mots avant le 15 avril 2004 à

FOR ADDITIONAL INFORMATION, PLEASE CONSULT THE CATS WEBSITE:

WWW.UOTTAWA.CA/ASSOCIATIONS/ACT-CATS

Send your 300-word proposal before April 15, 2004 to

Denise Merkle

merkled@umoncton.ca

Département de traduction et des langues

Université de Moncton, FASS, Casier 30

Moncton, New Brunswick E1A 3E9

Fax: +1 (506) 858-4166 ; phone: +1 (506) 854-3259

Note about Cheques to ACTR

Brian Parkinson

The bank has made it clear they will no longer accept any cheques not made out to the ACTR. The explanation I got was that the bank is actually legally liable for the amount of the cheque in the event that anyone took issue with it being cashed.

So, ACTR will no longer be able to cash cheques unless they are made out to the ACTR specifically (any additional information such as 'Banquet' or "Donation" must be put in the Memo line).

Bibliography Up-Date / Mise-à-jour de la bibliographie 2004

John Ball

The material listed here is available on-line, together with previous annual updates at the ACTS website:

www.lib.unb.ca/Texts/Theatre/

Vous pouvez consulter les documents ci-dessus, ainsi que les mises à jour précédentes sur le site Internet

ACTS: www.lib.unb.ca/Texts/Theatre/

1. *Dictionnaire des oeuvres littéraires du Québec, 1981-1985*. Edited by Aurélien Boivin. Vol. vii. Montréal: Editions Fides, 2003. 1230 p. illus.
2. *Répertoire des troupes de théâtre d'amateurs de l'île de Montréal*. Montréal: Direction des sports et des loisirs, 2003. 100 p.
3. Arroyas, Frédérique. "<< Dis, Blaise ...>>: the poème simultanée according to Cartier." *CTR* 112 (Fall 2002): 21-24. illus.
4. Barnett, Claudia. "Judith Thompson's ghosts: the revenants that haunt the plays of one of Canada's leading playwrights." *CTR* 114 (Spring 2003): 33-37. illus.
5. Barré-Meinzer, Sylvestre. "Le cirque classique: entre tradition et récupération." *Annuaire théâtral* 32 (automne 2002): 93-106.
6. Barton, Bruce. "Wrestling with regionalism in Atlantic Canada: the Playwrights Atlantic Resource Centre." *CTR* 114 (Spring 2003): 42-46. illus.
7. Belliveau, George. "Daddy on trial: Sharon Pollock's New Brunswick plays." *TRIC* 22 (Fall 2001): 161-172.
8. Belzil, Patricia. "Brûlot dans la cité." *Jeu* 104 (sept. 2002): 33-35. illus. Joël da Silva *Les Gardiens du feu*
9. Belzil, Patricia. "Ça ne peut pas toujours aller." *Jeu* 108 (sept.

- 2003): 23-24. illus. *Petites Fables* Agnès Limbos Maison Théâtre
10. Belzil, Patricia. "En marchant vers Dieu." *Jeu* 107 (juin 2003): 25-26. illus. Jean-François Casabonne *La Traversée*
11. Belzil, Patricia. "Le bonheur d'être imparfait." *Jeu* 105 (déc. 2002): 12-14. illus. Simon Boudreault *La Félicité*
12. Belzil, Patricia. "Oeillades entre deux arts." *Jeu* 104 (sept. 2002): 176-181. illus.
13. Belzil, Patricia. "Parti pris pour les ados." *Jeu* 107 (juin 2003): 32-46. illus. Les Coups de Théâtre 2002
14. Belzil, Patricia. "Regards et jeux dans le temps." *Jeu* 108 (sept. 2003): 129-131. illus. *Mémoire vive* Normand Canac-Marquis Maison Théâtre
15. Bennett, Susan. "Performing lives: Linda Griffiths and other famous women." In *Performing national identities: international perspectives on contemporary Canadian theatre*, edited by Sherrill Grace and Albert-Reiner Glaap, 25-37. Vancouver: Talonbooks, 2003.
16. Bernard, Denis. "Monter Dubé aujourd'hui: pourquoi Marcel Dubé?" *Jeu* 106 (mars 2003): 83-84. illus.
17. Bénard, Johanne. "Contre toute attente." *Jeu* 107 (juin 2003):

- 101-106. illus. Samuel Beckett *En attendant Godot* Théâtre Denise Pelletier
18. Bénard, Johanne. "Krapp en trois temps." *Jeu* 107 (juin 2003): 125-135. illus. *La Dernière Bande* Théâtre du Rideau Vert
19. Bénard, Johanne. "Quand le tropisme prend le corps." *Jeu* 108 (sept. 2003): 51-55. illus. *Le Silence* Nathalie Sarraute Production d'Omnibus
20. Bénard, Johanne. *Zazie dans le métro*: de l'écran à la scène." *Jeu* 107 (juin 2003): 143-148. illus.
21. Biron, Michel. "Le mépris de soi." *Jeu* 104 (sept. 2002): 18-19. illus. Michel Tremblay *L'État des lieux*
22. Bligh, Kate. *Zulu Time*. Presented as part of the Montreal International Jazz Festival by Peter Gabriel and Robert Lepage in association with Usine C." *CTR* 112 (Fall 2002): 70-73.
23. Blonde, David. "Entre Oreste et Barbe-Bleue: la violence dans la scène familiale québécoise, 1981-2002." *Annuaire théâtral* 32 (automne 2002): 129-149.
24. Borges, Mario. *Zone... à la frontière de la liberté.* *Jeu* 106 (mars 2003): 84-85. illus.
25. Borie, Monique. "Prouesse technique et imaginaire ancien: *Les Aveugles*." *Jeu* 108 (sept. 2003): 112-113. illus. Maurice Maeterlinck
26. Borody, Claire. "FemFest 7-15 June, 2003." *CTR* 116 (Fall 2003): 90-93. illus. Colin Jackson Theatre, Winnipeg, Manitoba
27. Bouchard, Jacqueline. "Quand l'art devient forain: à propos d'Émergence/Cirque 2002." *Jeu* 106 (mars 2003): 139-143. illus.
28. Boudrault, Françoise. "Acrobatie aérienne et théâtralité." *Annuaire théâtral* 32 (automne 2002): 75-92.
29. Boudrault, Julie. "Cirque et théâtralité: nouvelles pistes. Présentation." *Annuaire théâtral* 32 (automne 2002): 9-11.
30. Boudrault, Julie. "Quelques rapports entre le théâtre et le cirque au Québec." *Annuaire théâtral* 32 (automne 2002): 22-36.
31. Boudrault, Françoise. "Circques entre la virtuosité et la poésie." *Jeu* 106 (mars 2003): 134-138. illus.
32. Boudrault, Françoise. "La Semaine mondiale de la marionnette 2002." *Jeu* 106 (mars 2003): 144-149. illus.
33. Bourassa, André G. "L'Orphée rouge 750 av. J.-C." *Annuaire théâtral* 33 (printemps 2003): 133-143. illus.
34. Bourassa, André G. "Scènes de la Nouvelle-France 1535." *Annuaire théâtral* 33 (printemps 2003): 144-158.
35. Bourdages, Étienne. "Désordre ou génie?" *Jeu* 105 (déc. 2002): 22-26. illus. Alexandre Dumas Kean
36. Bourdages, Étienne. *Feel-good théâtre.* *Jeu* 106 (mars 2003): 34-35. illus. Michel Gameau *Les Célébrations*
37. Bourdages, Étienne. "Le répertoire méconnu du XVIIe siècle." *Jeu* 105 (déc. 2002): 119-120. illus.
38. Bourdages, Étienne. "Oreste au Théâtre de l'Opéra: premier essai." *Jeu* 107 (juin 2003): 60-64. illus.
39. Bourdages, Étienne. "Un moment de notre histoire." *Jeu* 108 (sept. 2003): 20-22. illus. *Unity, mil neuf cent dix-huit* Kevin Kerr Théâtre PàP
40. Bourdages, Étienne. "Une Italie un peu sage." *Jeu* 104 (sept. 2002): 70-72. illus. Carlo Goldoni *La Veuve rusée*
41. Bourdages, Étienne. "Une très belle nuit." *Jeu* 107 (juin 2003): 86-89. illus. *La Nuit des rois* Théâtre du Nouveau Monde
42. Bourdages, Étienne. "Une veillée chez l'ado." *Jeu* 108 (sept. 2003): 29-30. illus. *Les Zurbains 2003* Théâtre le Clou
43. Bowman, Martin. "Michel Tremblay in Scots: celebration and rehabilitation." In *Performing national identities: international perspectives on contemporary Canadian theatre*, edited by Sherrill Grace and Albert-Reiner Glaap, 38-50. Vancouver: Talonbooks, 2003.
44. Brault, Marie-Andrée. "Atteindre son public." *Jeu* 105 (déc. 2002): 73-79. illus.
45. Brault, Marie-Andrée. "Bilan: entretien avec Marcel Dubé." *Jeu* 106 (mars 2003): 66-73. illus.
46. Brault, Marie-Andrée. "Directions artistiques." *Jeu* 105 (déc. 2002): 64-65. illus.
47. Brault, Marie-Andrée. "Inquiétante étrangeté: *Genesi, from the museum of sleep.*" *Jeu* 105 (déc. 2002): 46-48. illus. Romeo Castellucci
48. Brault, Marie-Andrée. "Jon Fosse de la scène à la case." *Jeu* 107 (juin 2003): 97-99. illus. *Quelqu'un va venir*
49. Brault, Marie-Andrée. "La mémoire de l'eau." *Jeu* 106 (mars 2003): 14-16. illus. Marcel Pomerlo
50. Brault, Marie-Andrée. "Le réfléchi." *Jeu* 108 (sept. 2003): 123-128. illus. *Princeton Playhouse, juillet 1919, j'avais 19 ans* Normand Charette Le Pont Bridge
51. Brault, Marie-Andrée. "L'œuvre en chantier: autour de Robert Pinget et d'Abel et Bela." *Jeu* 107 (juin 2003): 120-124. illus. Théâtre de Fortune
52. Brault, Marie-Andrée. "Safari urbain ou la fois où j'ai lancé un nain." *Jeu* 104 (sept. 2002): 170-175. illus.
53. Brault, Marie-Andrée. "Zazie fantaisie." *Jeu* 107 (juin 2003): 140-142. illus. Raymond Queneau *Zazie dans le métro*
54. Brault, Marie-Andrée. "La LNI: 25 ans et toutes ses dents." *Jeu* 108 (sept. 2003): 183-186. illus.
55. Breon, Robin. "Tarragon flavoured memories." *CTR* 113 (Winter 2003): 5-7.
56. Burgoyne, Lynda. "Une tripe dans un bocal." *Jeu* 104 (sept. 2002): 20-23. illus. Geneviève Billette *Le Goûteur*
57. Clarke, George Elliott, Bill Glassco, Conni Massing, Jason Sherman, and Judith Thompson. "Turning an elephant into a microphone: a conversation on translation and adaptation." *CTR* 114 (Spring 2003): 47-53. illus.
58. Cooper, David. "Theatre changed my life." *CTR* 116 (Fall 2003): 4-11. illus.
59. Cooper, Michael. "To risk is dangerous, but the rewards are very seductive." *CTR* 116 (Fall 2003): 12-19. illus.
60. Côté, Jean-François, and Jean-François Morissette. "La scène théâtrale montréalaise: une évolution tranquille." *Jeu* 105 (déc. 2002): 122-130. illus.
61. Crête, Stéphane. "Le terrorisme comique." *Jeu* 104 (sept. 2002): 136-143. illus.
62. Danan, Joseph. "L'épreuve du nu, la mort." *Jeu* 108 (sept. 2003): 121-122. illus.
63. David, Gilbert. "Éléments d'analyse du paratexte théâtral: le cas programme de théâtre." *Annuaire théâtral* 34 (automne 2003): 96-111.
64. Desrochers, Nadine. "Avatars dramatiques ou idéologiques: confession, contrition et comparution dans le théâtre québécois contemporain." *Annuaire théâtral* 31 (printemps 2002): 119-133.
65. Ditor, Rachel. "Getting out of the script stack. Part Two." *CTR* 115 (Summer 2003). Arts Club Theatre Rumble Productions Touchstone Theatre
66. Ditor, Rachel. "Getting out of the script stack: an introduction." *CTR* 114 (Spring 2003): 75-76. illus.
67. Drouin, Robert. "Les gestes du comique." *Jeu* 104 (sept. 2002): 116-128. illus.
68. Drouin, Robert, and Josette Féral. "Faire rire les honnêtes gens ..." *Jeu* 104 (sept. 2002): 81-86. illus.
69. Dubeau, Catherine. "Du cabinet au cabaret: Freud et l'éclairante étrangeté de la marionnette. Quelques réflexions sur *Les Enrobantes* de Marie-Christine Lê-Huu." *Annuaire théâtral* 31 (printemps 2002): 134-153.
70. Dubé, Julie. "Naviguer dans les eaux de l'humanité." *Jeu* 106 (mars 2003): 22-23. illus. Daniel Brière Evelyne de la Chenelière *Henri & Margaux*
71. Dumas, Eve. "Proximités: regard sur la pratique du critique-interviewer." *Annuaire théâtral* 34 (automne 2003): 115-125.
72. Filewod, Alan. "Naming the movement: recapitalizing popular theatre." In *Performing national identities: international perspectives on contemporary Canadian theatre*, edited by Sherrill Grace and Albert-Reiner Glaap, 227-244. Vancouver: Talonbooks, 2003.
73. Fisher, Dionne. *Home of my soul* by Maki Yi." *CTR* 116 (Fall 2003): 93-94. illus. F.L.O.A.T. Festival, Schumiatcher Theatre, University of Regina, Saskatchewan
74. Fouquet, Ludovic. "L'écart et la surface, prémices d'une poétique du corps écranique." *Jeu* 108 (sept. 2003): 114-120. illus.
75. Fouquet, Ludovic. "Notes de répétitions de *Zulu Time*: l'accélération en ligne droite." *Jeu* 107 (juin 2003): 162-168. illus. Robert Lepage Usine C

76. Fouquet, Ludovic. "Rodrigo Garcia ou l'esthétique de la contre-attaque." *Jeu* 106 (mars 2003): 104-110. illus.
77. Frankland, Marie. *La charge de l'original épormyable: une dramaticité sauvage.* *Annuaire théâtral* 32 (automne 2002): 165-176.
78. Fratellini, Valérie. "Ça mange quoi, un clown?: soliloque d'une dinosaure." *Jeu* 104 (sept. 2002): 109-115. illus.
79. Garand, Caroline. "Humour et adaptation à Québec." *Jeu* 106 (mars 2003): 48-53. illus.
80. Garand, Caroline. "La femme vrai." *Jeu* 108 (sept. 2003): 66-68. illus. *Marie Tudor* Victor Hugo Théâtre du Trident
81. Garand, Caroline. "L'homme face à lui-même." *Jeu* 106 (mars 2003): 31-33. illus. Shakespeare *Richard II*
82. Glaap, Albert-Reiner. "Canadian plays on the German stage. A production of Michel Marc Bouchard's *Le Chemin des Passes-Dangereuses*." In *Performing national identities: international perspectives on contemporary Canadian theatre*, edited by Sherrill Grace and Albert-Reiner Glaap, 107-129. Vancouver: Talonbooks, 2003. illus.
83. Glaap, Albert-Reiner. "Djanet Sears (Janet Sears)." In *Anglistentag 2001. Wein. Proceedings*, edited by D. Kastovsky, G. Kaltenböck and S. Reichl, 95-96. Trier: Wissenschaftlicher Verlag, 2002.
84. Glaap, Albert-Reiner. "New voices in Canada: contemporary plays by three First Nations authors." In *What revels are in hand?: assessments of contemporary drama in English in honour of Wolfgang Ippke*, edited by Bernard Reitz, 227-237. Trier: Wissenschaftlicher Verlag, 2001.
85. Glaap, Albert-Reiner. "Re-discovering Canada in plays from the Yukon." In *Rediscovering Canada - image, place and text*, edited by Gudrun Björk Gudsteins, 37-44. Reykjavik: Nordic Association for Canadian Studies, 2001.
86. Glaap, Albert-Reiner. "Toward a reception of Canadian plays in German-speaking theatres." *TRIC* 22 (Fall 2001): 219-228.
87. Glaap, Albert-Reiner. *Voices from Canada: focus on thirty plays*. Translated by Nicholas Quaintmere. Toronto: Playwrights Canada Press, 2003. x, 141 p. illus.
88. Glaap, Albert-Reiner. "Young up-and-coming playwrights on the Canadian horizon." In *Keying in to postcolonial cultures: contemporary stage plays in English*, edited by Albert-Reiner Glaap and Marc Maufort, 157-170. Trier: Wissenschaftlicher Verlag, 2002.
89. Godin, Diane. "Au sommaire: échos des années 50." *Jeu* 107 (juin 2003): 5-7. illus.
90. Godin, Diane. "Le don et le deuil de soi." *Jeu* 104 (sept. 2002): 62-64. illus. Jean-Luc Lagarce *Juste la fin du monde*
91. Godin, Diane. "Le rêve et le royaume." *Jeu* 104 (sept. 2002): 54-56. illus. Pierre Perrault *Au coeur de la rose*
92. Godin, Diane. "Les héritiers du désordre." *Jeu* 108 (sept. 2003): 34-40. illus. La création en 2002-2003
93. Godin, Diane. "Miroir, oh, mon miroir." *Jeu* 106 (mars 2003): 17-18. illus. Dominick Parenteau-Lebeuf
94. Godin, Diane. "Quelques arpents de France." *Jeu* 104 (sept. 2002): 73-75. illus.
95. Godin, Diane. "Quelques lieux communs à propos de Sarraute." *Jeu* 107 (juin 2003): 136-139. illus. Nathalie Sarraute *Elle est là* Espace GO
96. Godin, Diane. "Regards post-mortem." *Jeu* 107 (juin 2003): 15-20. illus. Momentum *La Fête des morts*
97. Godin, Jean Cléo. "Albertine, ou la poupée Barbie..." *Jeu* 107 (juin 2003): 30-31. illus. Michel Tremblay *Le Passée antérieur*
98. Godin, Jean Cléo. "Marcel Dubé et les bourgeois." *Jeu* 106 (mars 2003): 77-82. illus.
99. Goulet, Marcel. "Qu'est devenu Oreste?" *Jeu* 107 (juin 2003): 64-69. illus. Théâtre de l'Opsis
100. Grace, Sherrill. "How passionate are you?: an interview with Sharon Pollock." *CTR* 114 (Spring 2003): 26-32. illus.
101. Grace, Sherrill. "Imagining Canada: Sharon Pollock's *Walsh and Fair Liberty's Call*." In *Performing national identities: international perspectives on contemporary Canadian theatre*, edited by Sherrill Grace and Albert-Reiner Glaap, 51-69. Vancouver: Talonbooks, 2003.
102. Grace, Sherrill. "Sharon Pollock's portraits of the artist." *TRIC* 22 (Fall 2001): 124-138.
103. Grace, Sherrill, and Albert-Reiner Glaap. *Performing national identities: international perspectives on contemporary Canadian theatre*. Vancouver: Talonbooks, 2003. 320 p. illus.
104. Grace, Sherrill, and Albert-Reiner Glaap. "Texts and contexts: an introduction." In *Performing national identities: international perspectives on contemporary Canadian theatre*, edited by Sherrill Grace and Albert-Reiner Glaap, 13-21. Vancouver: Talonbooks, 2003.
105. Graham, Catherine. "The audience-driven aesthetic of recent Canadian political plays: Vancouver's Headlines Theatre and Victoriaville's Théâtre Parminou construct new roles for audiences in popular theatre." *CTR* 115 (Summer 2003): 57-61. illus.
106. Harvie, Jen. "The alarming/boring binary logic of reviewing English-Canadian drama in Britain." In *Performing national identities: international perspectives on contemporary Canadian theatre*, edited by Sherrill Grace and Albert-Reiner Glaap, 130-144. Vancouver: Talonbooks, 2003.
107. Hauck, Gerhard. "Roses on the Rez: chronicle of a failure?" *CTR* 115 (Summer 2003): 47-51. illus.
108. Hellot, Marie-Christiane. "Amère Amérique." *Jeu* 107 (juin 2003): 70-75. illus. Paul Claudel *L'Echange* Théâtre du Nouveau Monde
109. Hellot, Marie-Christiane. "Mots de couple." *Jeu* 108 (sept. 2003): 60-65. illus. *Farces conjugales* Georges Feydeau Théâtre du Rideau Vert
110. Hellot, Marie-Christiane. "Un Goldoni pour adolescents." *Jeu* 104 (sept. 2002): 65-69. illus. Carlo Goldoni *L'Honnête Fille*
111. Hemke, Rolf C. "Le paradoxe Castorf." *Jeu* 106 (mars 2003): 121-124. illus. Frank Castorf
112. Hengen, Shannon. "The De-Ba-Jeh-Mu-Jig method: making stories: the 'Four Directions' creative process moves script development beyond the European model." *CTR* 115 (Summer 2003): 35-38. illus.
113. Hébert, Chantal. "L'acteur du burlesque et le jeu comique: le savoir-faire d'Olivier Guimond fils." *Jeu* 104 (sept. 2002): 99-108. illus.
114. Hébert, Chantal. "'O.K. on change?' ou *La trilogie des dragons*, un univers en puissance: entretien avec Marie Gignac." *Jeu* 106 (mars 2003): 125-132. illus.
115. Hicks, Colin. "Imagination import: reception and perception of the theatre of Quebec in the United Kingdom." In *Performing national identities: international perspectives on contemporary Canadian theatre*, edited by Sherrill Grace and Albert-Reiner Glaap, 145-159. Vancouver: Talonbooks, 2003.
116. Houston, Andrew. "The aura of photography and theatre." *CTR* 116 (Fall 2003): 89-91.
117. Houston, Andrew. *Chronicle* by Linda Griffiths, Factory Theatre." *CTR* 114 (Spring 2003): 76-77.
118. Huffman, Shawn. "Dans les coulisses de la fiction: le dramaturge préfacier dans le théâtre québécois contemporain." *Annuaire théâtral* 34 (automne 2003): 58-80.
119. Huffman, Shawn, and Rachel Sauvé. "En marge de la scène: le paratexte. Présentation." *Annuaire théâtral* 34 (automne 2003): 11-15.
120. Hurley, Erin. "Theatre as national export: on being and passing in the United States." In *Performing national identities: international perspectives on contemporary Canadian theatre*, edited by Sherrill Grace and Albert-Reiner Glaap, 160-180. Vancouver: Talonbooks, 2003.
121. Jacob, Pascal. "L'adieu aux armes: repères pour une analyse du vestiaire circassien." *Annuaire théâtral* 32 (automne 2002): 109-123. illus.
122. Jacques, Hélène. "Amour, mode d'emploi." *Jeu* 104 (sept. 2002): 24-27. illus. Carole Fréchette *Jean et Béatrice*
123. Jacques, Hélène. "Bouquet d'impression." *Jeu* 107 (juin 2003): 21-24. illus. Evelynne de la Chenière Centaur Theatre Théâtre d'Aujourd'hui
124. Jacques, Hélène. "Dans la caverne d'*Anima*: entretien avec Michel Lemieux et Victor Pilon." *Jeu* 108 (sept. 2003): 99-105. illus.

4D Art

125. Jacques, Hélène. "Jon Fosse: paysages tempétueux." *Jeu* 107 (juin 2003): 90-94. illus. *Quelqu'un va venir* Centre National des Arts Théâtre UBU
126. Jacques, Hélène. "Ménagerie de rêve." *Jeu* 106 (mars 2003): 44-47. illus. Tennessee Williams *The Glass Menagerie*
127. Jacques, Hélène. "Théâtre d'été à l'anglaise." *Jeu* 105 (déc. 2002): 15-21. illus. Jacob Richmond *Small Returns #* Trevor Ferguson Long, Long, Short, Long
128. Jacques, Hélène. "Tragédie commerciale." *Jeu* 108 (sept. 2003): 56-59. illus. *La Demande de l'emploi* Michel Vinaver Espace GO
129. Jarque, Alexandra. "Des chroniques au feuilleton." *Jeu* 107 (juin 2003): 174-178. illus. Michel Tremblay *Au tour de Nana*
130. Johnston, Denis. "Our man at the *Star*." *CTR* 113 (Winter 2003): 19-22. illus.
131. Johnston, Kirsty. "Playwriting madness: new play and playwright development at Toronto's Workman Theatre Project." *CTR* 115 (Summer 2003): 39-42. illus.
132. Jordão, Aida. "Playwriting in Canadian popular theatre: developing plays with actors and non-actors." *CTR* 115 (Summer 2003): 62-65. illus.
133. Jubinville, Yves, and Pascal Riendeau. "Théâtre/Roman: rencontres du livre et de la scène. Présentation." *Annuaire théâtral* 33 (printemps 2003): 9-12.
134. Kam, Ken. "Aside from satisfying the theatre, you must satisfy yourself." *CTR* 116 (Fall 2003): 20-27. illus.
135. Kehler, Grace. "The language of emotion: Urjo Kareda's opera criticism." *CTR* 113 (Winter 2003): 23-28. illus.
136. Knelman, Martin. "Messages from Urjo." *CTR* 113 (Winter 2003): 8-10. illus.
137. Knowles, Ric. "Celebrating Canadian plays and playwrights." *CTR* 114 (Spring 2003): 3-5. illus.
138. Knowles, Ric. "Celebrating Canadian plays and playwrights Pt. II." *CTR* 115 (Summer 2003): 3-4. illus.
139. Knowles, Ric. "The hearts of its women: rape, residential schools, and re-membering." In *Performing national identities: international perspectives on contemporary Canadian theatre*, edited by Sherrill Grace and Albert-Reiner Glaap, 245-264. Vancouver: Talonbooks, 2003.
140. Knowles, Ric. "Impro: improvisational practices in theatre and jazz are examined, compared, and questioned." *CTR* 112 (Fall 2002): 13-15. illus.
141. Knowles, Ric, Sky Gilbert, Joan MacLeod, Rahul Varma, and Jean Yoon. "Politics and plays: playwrights discuss the nature, social role and reception of political theatre." *CTR* 115 (Summer 2003): 52-56. illus.
142. Koustas, Jane. *Tu faisais comme un appel*: les enfants de Duplessis." *Annuaire théâtral* 32 (automne 2002): 150-164.
143. Koustas, Jane. *Zulu Time*: le paratexte paradoxal." *Annuaire théâtral* 34 (automne 2003): 81-95.
144. Krynski, Wladimir. "Les paroxysmes de Ionesco." *Jeu* 107 (juin 2003): 115-119. illus.
145. L'Hérault, Pierre. "Autour de la saison 2002-2003." *Jeu* 105 (déc. 2002): 107-118. illus.
146. L'Hérault, Pierre. "Risquer l'amour." *Jeu* 104 (sept. 2002): 30-32. illus. Evelyne de la Chenelière *Des fraises en janvier*
147. Lane, Harry. "Afterword: the uses of theatrical photographs." *CTR* 116 (Fall 2003): 54-56. illus.
148. Lane, Richard J. "Performing history: the reconstruction of gender and race in British Columbian drama." In *Performing national identities: international perspectives on contemporary Canadian theatre*, edited by Sherrill Grace and Albert-Reiner Glaap, 265-277. Vancouver: Talonbooks, 2003.
149. Larue, Jean-Marc. "Le burlesque québécois: l'avant-garde version <<peuple>>." *Jeu* 104 (sept. 2002): 87-98. illus.
150. Lazaridès, Alexandre. "Arrêt sur image." *Jeu* 108 (sept. 2003): 93-98. illus.
151. Lazaridès, Alexandre. "Naissance avant terme: *Cul-de-sac*." *Jeu* 105 (déc. 2002): 57-58. illus. Daniel MacIvor Daniel Brooks
152. Lee, Trudie. "I want to capture the moment that lives on." *CTR* 116 (Fall 2003): 28-35. illus.
153. Lesage, Marie-Christine. "Aspects théâtraux, culturels et historiques de l'univers circassien." *Annuaire théâtral* 32 (automne 2002): 5-6.
154. Lesage, Marie-Christine. "Sarah Kane, dans la souillure du monde." *Jeu* 106 (mars 2003): 111-120. illus.
155. Lévesque, Solange. "Les Voies du mime 2002." *Jeu* 107 (juin 2003): 170-173. illus.
156. Lévesque, Solange. "Une histoire de cas: petit racisme ordinaire en forme de faute d'éthique." *Jeu* 106 (mars 2003): 59-64. illus.
157. Longfield, Kevin. "MAPping new play development in Manitoba: the partnership between Theatre Projects Manitoba and the Association of Manitoba Playwrights presents an eclectic model of new play development." *CTR* 115 (Summer 2003): 29-34. illus.
158. Lukacs, Aleksandar. "Phantom of a *Threepenny Opera*: Stratford's 2002 production." *CTR* 112 (Fall 2002): 73-75. illus.
159. Lynde, Denyse. *Icicle*: new languages. Newfoundland's Artistic Fraud creates new languages for theatre, new languages for icebergs." *CTR* 115 (Summer 2003): 12-16. illus.
160. MacKay, Ellen. "Fantasies of origin: staging the birth of the Canadian stage." *CTR* 114 (Spring 2003): 11-15. illus.
161. Magnan, Lucie-Marie, and Christian Morin. *100 pièces du théâtre québécois qu'il faut lire et voir*. Québec: Editions Nota Bene, 2003. 446 p.
162. Massoutre, Guylaine. "Babel selon Gilles Maheu." *Jeu* 108 (sept. 2003): 12-14. illus. *La Bibliothèque ou Ma mort était mon enfance* Carbone 14
163. Massoutre, Guylaine. "Glissement de surface: saison 2002-2003 en danse." *Jeu* 108 (sept. 2003): 140-149. illus.
164. Massoutre, Guylaine. "Hommage: Jean-Pierre Perrault ou l'héritage spirituel d'un danseur." *Jeu* 106 (mars 2003): 8-12. illus.
165. Massoutre, Guylaine. "Humour et maladresse." *Jeu* 107 (juin 2003): 57-58. illus. Les Coups de Théâtre 2002
166. Massoutre, Guylaine. "La douloureuse beauté d'exister." *Jeu* 108 (sept. 2003): 150-155. illus. *Amelia* Edouard Lock La La Human Steps
167. Massoutre, Guylaine. "A la recherche des forces vives: l'hiver et le printemps 2002 en danse." *Jeu* 105 (déc. 2002): 140-151. illus.
168. Massoutre, Guylaine. "Un nouveau venu: Danse Danse." *Jeu* 105 (déc. 2002): 102-106. illus.
169. Maufort, Marc. "Forging new identities: dramatic challenges in the Canadian multicultural dream." In *Keying in to postcolonial cultures: contemporary stage plays in English*, edited by Albert-Reiner Glaap and Marc Maufort, 145-156. Trier: Wissenschaftlicher Verlag, 2002.
170. Maufort, Marc. "Some kind of transition place between heaven and hell": George Walker's aesthetics of hybridity in *Heaven*." In *Performing national identities: international perspectives on contemporary Canadian theatre*, edited by Sherrill Grace and Albert-Reiner Glaap, 70-80. Vancouver: Talonbooks, 2003.
171. Maurin, Frédéric. "Sans support ni surface? Les images émancipées de 4D Art." *Jeu* 108 (sept. 2003): 106-111. illus. *Anima* Michel Lerneux Victor Pilon
172. McKinnie, Michael. "Canadian theatre, the state, and industrial development: the myth of the LIP grants and the origins of contemporary Canadian theatre." *CTR* 114 (Spring 2003): 16-20. illus.
173. McKinnie, Michael. "Legacies: Richard Rose's vision of Tarragon Theatre." *CTR* 113 (Winter 2003): 29-33. illus.
174. Melançon, Benoît. "Diderot chez les francs-maçons." *Jeu* 104 (sept. 2002): 12-17. illus.
175. Melançon, Benoît. "Tableaux d'une Révolution annoncée?" *Jeu* 106 (mars 2003): 25-30. illus. D'après Denis Diderot *Jacques le fataliste*
176. Minami, Yoshinari. "Canadian plays on the Japanese stage." In *Performing national identities: international perspectives on contemporary Canadian theatre*, edited by Sherrill Grace and Albert-Reiner Glaap, 181-197. Vancouver: Talonbooks, 2003. illus.

177. Morissette, Jean-François. "Ionesco et la tragédie du langage." *Jeu* 107 (juin 2003): 156-161. illus.
178. Moss, Jane. "The drama of survival: staging post-traumatic memory in plays by Lebanese-Québécois dramatists." *TRIC* 22 (Fall 2001): 173-189.
179. Nevert, Michèle. "Du bouffon d'antan à l'humoriste contemporain." *Jeu* 104 (sept. 2002): 129-135. illus.
180. Nichols, Glen F. *From around the world and at home: translations and adaptations in Canadian theatre*. Toronto: Playwrights Canada Press, 2000. 190 p.
181. Nothof, Anne. "Sharon Pollock at play / Sharon Pollock sur scène." *TRIC* 22 (Fall 2001): 121-123.
182. Nothof, Anne. "Staging the intersections of time in Sharon Pollock's *Doc*, *Moving Pictures* and *End Dream*." *TRIC* 22 (Fall 2001): 139-150. illus.
183. Nothof, Anne. "Ironie images: Sharon Pollock's Stratford productions." *CTR* 114 (Spring 2003): 21-25. illus.
184. O'Neill, Patrick B. "A history of dramatic copyright and performance right in Canada to 1924." *TRIC* 22 (Fall 2001): 190-218.
185. Palmer, Alisa, Sally Han, Ann Johnson, D. D. Kugler, and Paul Tompson. "New play development: an experienced panel discusses the ins and outs of dramaturgy, commissioning, programming and play development." *CTR* 115 (Summer 2003): 21-25. illus.
186. Paventi, Eza. "Dans les rues de Shawinigan: Festival de théâtre de rue de Shawinigan 2002." *Jeu* 105 (déc. 2002): 152-156. illus.
187. Pelletier, Gilles. "Le soldat et le prince." *Jeu* 106 (mars 2003): 74-76. illus.
188. Pelletier, Luce. "Luc J. Béland: de beauté et de sensualité." *Jeu* 107 (juin 2003): 11-13. illus.
189. Petropoulos, Jacqueline. "Language and racism: Wendy Lill's *The Occupation of Heather Rose*." *CTR* 114 (Spring 2003): 38-41. illus.
190. Picard, Lucie. "L'Histoire de l'autre: la guerre civile libanaise dans *Littoral* de Wajdi Mouawad et *Le Collier d'Hélène* de Carole Fréchette." *Annuaire théâtral* 34 (automne 2003): 147-160.
191. Plourde, Elizabeth. "Exultation et misère de l'être." *Jeu* 107 (juin 2003): 82-85. illus. *Comme une bouchée de petits cailloux* Théâtre Périscope
192. Plourde, Elizabeth. "Gugusses, bistringue et fourbi: les Patentes du Mois Multi." *Jeu* 104 (sept. 2002): 154-160. illus.
193. Plourde, Elizabeth. "Le beau, le bon, la brute et le truand." *Jeu* 104 (sept. 2002): 36-39. illus. Lee MacDougall *High Life*
194. Plourde, Elizabeth. "Macbeth, roé d'Ecosse: eune p'tite histoère qui veut (pus) rien dire?" *Jeu* 106 (mars 2003): 39-43. illus.
195. Plourde, Elizabeth. "Portrait au vitriol." *Jeu* 108 (sept. 2003): 25-28. illus. *Les Gagnants* François Archambault Théâtre Périscope
196. Plourde, Elizabeth. "Pour le plaisir de 'TRANS-Gresser' les frontières." *Jeu* 108 (sept. 2003): 156-162. illus. *Le Mois Multi 2003: <TRANS-Coder, TRANS-Former, TRANS-Porter* Complexe Méduse de Québec
197. Plourde, Elizabeth. "Un ange venu du cyberspace." *Jeu* 108 (sept. 2003): 132-135. illus. *La Démence des anges* Isabelle Choinière Compagnie le Corps Indice
198. Popovic, Pierre. "Quand la mémoire prend l'eau." *Jeu* 108 (sept. 2003): 8-11. illus. Michel Marc Bouchard *Les Manuscrits du déluge*
199. Porter, Deborah. "Adapting fiction for the stage: Necessary Angel's *Coming Through Slaughter*: The Necessary Angel adaptation of Michael Ondaatje's *Coming Through Slaughter* answers what Walter Benjamin calls the 'echo of the original'." *CTR* 115 (Summer 2003): 17-20. illus.
200. Przychodzen, Janusz. "Marcel Dubé, auteur 'tragique'." *Jeu* 106 (mars 2003): 86-90. illus.
201. Ramolo, Andrea. *Preserving our theatre: an index of Canadian theatre on video*. Downsview, ON: York University, 2003. 45 p.
202. Renaud, Yves. "Often the only things left from a performance are the pictures." *CTR* 116 (Fall 2003): 36-43. illus.
203. Renders, Kim. "Celebrating life: in memory of Svetlana Zyl'in." *CTR* 113 (Winter 2003): 69-71.
204. Ribeiro, Angela, Wendy Lill, Yvette Nolan, Jason Sherman, and Guillermo Verdecchia. "The politics of playwriting." *CTR* 115 (Summer 2003): 43-46. illus.
205. Rudakoff, Judith. "Urjo Kareda and emerging playwrights: seeding the field, cultivating the roots." *CTR* 113 (Winter 2003): 15-18. illus.
206. Sabourin, Jean-Guy. *Une fenêtre sur la modernité*. Montréal: VLB éditeur, 2003. 168 p. illus. *Les Apprentis-Sorciers* (1955-1968)
207. Saint-Pierre, Christian. "Le chant du possible." *Jeu* 108 (sept. 2003): 163-167. illus. *L'Homme de la Mancha* Productions Libretto
208. Saint-Pierre, Christian. "Le vrai du faux." *Jeu* 107 (juin 2003): 76-81. illus. Michel Marc Bouchard *Les Feluettes* Espace GO
209. Saint-Pierre, Christian. "Quitter les rails: *Endstation Amerika*." *Jeu* 105 (déc. 2002): 49-52. illus.
210. Sarrasin, Nicolas. "Rupture et fragments dans le théâtre de René-Daniel Dubois." *Annuaire théâtral* 33 (printemps 2003): 159-179.
211. Schryburt, Sylvain. "Des 'mots' qui parlent: les programmes du TNM et de la Compagnie Jean-Duceppe." *Jeu* 105 (déc. 2002): 88-94. illus.
212. Schryburt, Sylvain. "Trois cas de figure du théâtre québécois à Paris." *Jeu* 108 (sept. 2003): 173-178. illus.
213. Scott, Shelley. "A Fringe odyssey: 20th annual Edmonton Fringe Theatre Festival, August 16-26, 2001." *TRIC* 22 (Fall 2001): 229-234.
214. Sears, Djanet. *Testifyin' - an anthology of contemporary African-Canadian drama*. Toronto: Playwrights Canada Press, 2000. 632 p.
215. Shackleton, Mark. "Can Weesageechak keep dancing? The importance of trickster figures in the work of Native Earth dramatists, 1986-2000." In *Performing national identities: international perspectives on contemporary Canadian theatre*, edited by Sherrill Grace and Albert-Reiner Glaap, 278-288. Vancouver: Talonbooks, 2003.
216. Shaver, Andrew. "The 3rd African-Canadian Playwrights' Festival." *CTR* 115 (Summer 2003): 112-113.
217. Stewart, Jesse. "Passages on Passages: some reflections on the creation of a multimedia, improvised, jazz opera." *CTR* 112 (Fall 2002): 5-12. illus.
218. Suniam, Suzie. "Théâtre africain et théâtre québécois: un essai de rapprochement." *Annuaire théâtral* 31 (printemps 2002): 12-32.
219. Szaffkó, Péter. "The story of Morris Panych's 7 Stories in Hungary." In *Performing national identities: international perspectives on contemporary Canadian theatre*, edited by Sherrill Grace and Albert-Reiner Glaap, 198-210. Vancouver: Talonbooks, 2003.
220. Taylor, Kate. "Stage struck: in the economies of some towns the play's the thing. But what happened to the theatre?" *Report on Business Magazine* (Aug. 2000): 31-34, 44.
221. Therrien, Eve Irène. "Le corps sous le signe de la torture: une question de plaisir. Le Théâtre médical des *Laboratoires Crête*." *Annuaire théâtral* 34 (automne 2003): 161-176.
222. Thieme, John. "A different 'Othello Music': Djanet Sears's *Harlem Duet*." In *Performing national identities: international perspectives on contemporary Canadian theatre*, edited by Sherrill Grace and Albert-Reiner Glaap, 81-91. Vancouver: Talonbooks, 2003.
223. Thompson, Judith. "It's my birthday forever now: Urjo Kareda and me." *CTR* 113 (Winter 2003): 11-14. illus.
224. Tiedemann, Cylla von. "How can I make this moment as big and real as it appears on stage?" *CTR* 116 (Fall 2003): 44-51. illus.
225. Tihanyi, Deborah. "Theorizing new play development in Canada: towards an understanding of meta-, macro- and micro-dramaturgical models." *CTR* 115 (Summer 2003): 26-28.
226. Tompkins, Joanne. "Canadian theatre and monuments: memorializing and counter-memorializing in *The Death of General Wolfe*, *Angélique* and *Sled*." *CTR* 115 (Summer 2003): 5-11. illus.
227. Tompkins, Joanne. "Yellow fever, yellow claw, yellow peril:

- performing the fantasy of the "Asian-Canadian"." In *Performing national identities: international perspectives on contemporary Canadian theatre*, edited by Sherrill Grace and Albert-Reiner Glaap, 289-302. Vancouver: Talonbooks, 2003.
228. Tremblay, Isabelle. "Recherche identitaire." *Jeu* 104 (sept. 2002): 28-29. illus. Carole Fréchette *Violette sur la terre*
229. Tremblay, Isabelle. "Un hymne à l'existence." *Jeu* 108 (sept. 2003): 31-33. illus. *Lentement la beauté* Michel Nadeau Théâtre Périscope
230. Tremblay, Isabelle. "Un questionnement du réel." *Jeu* 106 (mars 2003): 36-38. illus. Michel Tremblay *Le Vrai Monde?*
231. Vaïs, Michel. "Avec ou sans moyens: l'épure." *Jeu* 105 (déc. 2002): 28-44. illus. Le 6^{me} Carrefour International de Théâtre de Québec
232. Vaïs, Michel. "Comment fonctionne un théâtre." *Jeu* 105 (déc. 2002): 66-72. illus.
233. Vaïs, Michel. *Equation pour un homme actuel* de Pierre Moretti." *Jeu* 105 (déc. 2002): 120-121. illus.
234. Vaïs, Michel. "Femme et comédienne." *Jeu* 106 (mars 2003): 54-57. illus. Françoise Faucher
235. Vaïs, Michel. "Francophonie ouverte et oeuvre emblématique: Hélène et son collier à Limoges." *Jeu* 106 (mars 2003): 151-155. illus. Carole Fréchette
236. Vaïs, Michel. "Gatti le Granit: performance à l'UQAM." *Jeu* 107 (juin 2003): 198-200. illus.
237. Vaïs, Michel. "Jouer avec les accents." *Jeu* 104 (sept. 2002): 40-52. illus. Les Entrées libres de *Jeu*
238. Vaïs, Michel. "La marionnette e-x-t-e-n-s-i-b-l-e." *Jeu* 108 (sept. 2003): 179-182. illus.
239. Vaïs, Michel. "Le grand festival des petits." *Jeu* 107 (juin 2003): 47-56. illus. Les Coups de Théâtre 2002
240. Vaïs, Michel. "Réfléchir en riant." *Jeu* 104 (sept. 2002): 76-80. illus.
241. Vaïs, Michel. "Théâtre Action: de la Belgique au monde. Rencontre avec Paul Biot." *Jeu* 105 (déc. 2002): 132-138. illus.
242. Vaïs, Michel. "Trajectoire d'un festival en Amérique." *Jeu* 106 (mars 2003): 92-103. illus. Festival de théâtre des Amériques
243. Veyrat, Christel. "Un tango slave." *Jeu* 104 (sept. 2002): 57-61. illus. Anton Chekhov *Les trois soeurs*
244. Vigeant, Louise. "Désistement à l'heure de l'engagement: le Québec se désaffolie de l'Institut international du théâtre." *Jeu* 107 (juin 2003): 8-10. illus.
245. Vigeant, Louise. "Devant le noir, l'éternelle inquiétude." *Jeu* 104 (sept. 2002): 151-153. illus. Denis Marleau *Les Aveugles, fantasmagorie technologique*
246. Vigeant, Louise. "La paradoxale rencontre du virtuel et du réel." *Jeu* 108 (sept. 2003): 88-92. illus.
247. Vigeant, Louise. "Le risque de l'ennui." *Jeu* 107 (juin 2003): 94-97. illus. Jon Fosse *Quelqu'un va venir*
248. Vigeant, Louise. "Les enfants de Beckett: entretien avec Lorent Wanson." *Jeu* 107 (juin 2003): 107-114. illus. *En attendant Godot*
249. Vigeant, Louise. "Les Têtes Heureuses à Chicoutimi: une aventure singulière. Entretien avec Rodrigue Villeneuve." *Jeu* 105 (déc. 2002): 95-101. illus.
250. Vigeant, Louise. "Pour une radio d'Etat digne de ce nom." *Jeu* 104 (sept. 2002): 7-10.
251. Vigeant, Louise. "Pupus de visibilité aux revues culturelles ... et plud d'écoute." *Jeu* 105 (déc. 2002): 8-11. illus.
252. Villeneuve, Anne-Marie, and Jean Faucher. *Françoise Faucher. Biographie*. Montréal: Editions Québec Amérique, 2000. 382 p. illus.
253. Villeneuve, Rodrigue. "Le théâtre et le livre(le roman à la scène: un art de la contradiction)." *Annuaire théâtral* 33 (printemps 2003): 13-30.
254. Wasserman, Jerry. "Joan MacLeod and the geography of the imagination." In *Performing national identities: international perspectives on contemporary Canadian theatre*, edited by Sherrill Grace and Albert-Reiner Glaap, 92-103. Vancouver: Talonbooks, 2003.
255. Wasserman, Jerry. *Modern Canadian plays*. 4th ed. 2 vol. vols. Vancouver: Talonbooks, 2003.
256. Wasserman, Jerry. "Where were you in '52?: Canadian theatre on the eve of Stratford." *CTR* 114 (Spring 2003): 6-10. illus.
257. Watts, Allan. "Directing *Red Mango*: a blues conversation with John Cooper." *CTR* 112 (Fall 2002): 16-20. illus.
258. Watts, Allan. "Jazz, blues and theatre: editorial." *CTR* 112 (Fall 2002): 3-4.
259. Whittaker, Robin. "The premier of Sally Clark's *Wanted*." *CTR* 116 (Fall 2003): 94-96. illus. Nakai Theatre, Whitehorse, Yukon
260. Whittaker, Robin. *Wanted* in Whitehorse: an interview with playwright Sally Clark." *CTR* 116 (Fall 2003): 96-98. illus.
261. Wickham, Philip. "Hervé Blutsch: un pataphysicien iconoclaste." *Jeu* 107 (juin 2003): 149-155. illus.
262. Wickham, Philip. "La guerre sans édulcoration: *The Notebook* and *The Proof*." *Jeu* 105 (déc. 2002): 53-56. illus. Agota Kristof
263. Wickham, Philip. "L'alarme de la fin du monde." *Jeu* 108 (sept. 2003): 15-19. illus. *Vacarmes, cabaret perdu* Théâtre Il va sans dire
264. Wickham, Philip. "Le PàP: la création, encore et toujours. Entretien avec Claude Poissant." *Jeu* 108 (sept. 2003): 70-83. illus.
265. Wickham, Philip. "Regards transversaux." *Jeu* 108 (sept. 2003): 40-49. illus. La création en 2002-2003
266. Wickham, Philip. "Théâtre et publicité: quand l'image est le message." *Jeu* 105 (déc. 2002): 80-87. illus.
267. Wickham, Philip. "Une pluie d'ordures bienfaisante." *Jeu* 106 (mars 2003): 19-21. illus. Michel Monty *Babel*
268. Wickham, Philip. "Vaudeville policier." *Jeu* 107 (juin 2003): 27-29. illus. François Létoirneau *Cheech, ou les hommes de Chrysler sont en ville*
269. Wilson, Ann. "Editorial: Urjo Kareda." *CTR* 113 (Winter 2003): 3-4.
270. Zimmerman, Cynthia. "Maintaining the alternative: an interview with Urjo Kareda." In *Performing national identities: international perspectives on contemporary Canadian theatre*, edited by Sherrill Grace and Albert-Reiner Glaap, 211-224. Vancouver: Talonbooks, 2003. illus.
271. Zimmerman, Cynthia. "Sharon Pollock: transfiguring the maternal." *TRIC* 22 (Fall 2001): 151-160.

ACTR MEMBERSHIP/COTISATION DE L'ARTC
1 January to 31 December 2004 / du 1 janvier au 31 décembre 2004

NAME/NOM: _____

MAILING ADDRESS/ADRESSE POSTALE (please use institutional address where possible/Veuillez utiliser l'adresse institutionnelle si possible):

I would like to receive my Newsletter via/Je voudrais recevoir mon *Bulletin de liaison* via:

_____ Internet/L'internet

_____ Paper/Papier

Home Phone/Téléphone à la domicile: () _____ Business

Phone/Téléphone au bureau: () _____ Fax/Télécopieur: () _____

__ Email/Courriel: _____

Membership Fees/Tarifs: [] Renewal/Renouvellement [] New membership/ Nouvelle adhésion

Please note that individual ACTR members (individuals) may now purchase extended memberships!

Attention s'il vous plaît, les membres individus de l'ARTC peuvent maintenant s'abonner pour plus qu'un an!

individual/individu.e \$75 [] 1 year / un an; \$200 [] 3 years / trois ans; \$300 [] 5 years / cinq ans

\$75 [] institution/institution

\$30 [] student/étudiant.e [] under-employed/sous employé.e [] retired/retraité.e

(NB: members outside Canada, please add \$15CAN to cover postage / membres hors du Canada veuillez ajouter 15 \$CAN afin de payer l'affranchissement S.V.P.)

Please make cheque payable to ACTR/ARTC and send to:

Prière d'émettre votre chèque à l'ordre de l'ACTR/ARTC et de l'envoyer à:

George Belliveau, Membership Coordinator ACTR/ARTC

Faculty of Education, UPEI

550 University Ave

gbelliveau@upe.ca

Charlottetown, PEI C1A 4P3

604 739 6732

Area of research interest or expertise/Domaine de recherche ou spécialité:

Name and address of colleagues who may be interested in becoming members of ACTR:

Nom et adresse de collègues qui s'intéressent à devenir membres de l'ARTC:

Association for Canadian Theatre Research Association de la recherche théâtrale au Canada

NEWSLETTER BULLETIN DE LIAISON

Vol. 28 No. 2

Automne / Fall 2004

Table of Contents/Table des matières

President's Prologue / La Présidente lève le rideau	4
AGM Minutes / Procès verbal de l'AG	5
Committee & Rep Reports / Rapports des comités et des représentants	7
Leslee Silverman, Honourary Member	13
ACTR Conference Call 2005 / Congrès ARTC 2005 - Appel de communications	16-17
News & Notices / Informations	17
Membership List / Répertoire des membres 2004	23

ACTR/ARTC HONOURS LOUISE FORSYTH WITH THE ASSOCIATION'S 2ND LIFETIME ACHIEVEMENT AWARD, WINNIPEG, MANITOBA, MAY 31, 2004

Like many illustrious Canadians, Louise Forsyth began her career in Saskatchewan. As a student at the University of Saskatchewan, she saw and sometimes acted in productions at the old Hangar Building – the “temporary” building which was still housing the Department of Drama when I came 40 years later. She stayed in residence with Ann Saddlemyer, and I remember Louise and Ann reminiscing about the Spartan conditions in residence, including the provision of scrub boards for cleaning their clothes. To this day, I’ve never been certain whether conditions in the residence were *quite* that primitive, or whether I was having my leg genially pulled by two old Saskatchewan hands who were having a bit of fun with a newcomer to the province.

After graduating with a BA in French and German, Louise followed a fine old Saskatchewan tradition and left the province, completing graduate work in French at the University of Western Ontario where she was subsequently hired, and served as a professor from 1966 through to 1991. She published and taught extensively in the areas of French and Quebec Theatre, Women’s and Gender Studies, and Canadian Theatre, breaking ground in each of these relatively new disciplines. She was one of the key supporters of our association in its early days.

In 1991, Louise broke with tradition and *returned* to Saskatchewan, serving as Dean of Graduate Studies and Professor in the Departments of French, and Women’s and Gender Studies at the University of Saskatchewan. Between 1997 and 2001, she maintained a national profile as President-elect, President, and Past President of the Humanities and Social Sciences Federation of Canada. Upon “retirement” in 2003 she was honoured by her

university with the title of Professor Emerita, the Alumni Award of Achievement, and the Teaching Excellence Award.

In addition to all these achievements in her professional life, Louise was also married for over 40 years to George Forsyth with whom she had four children. George, who also ended his career in Saskatchewan, came to a couple of our meetings with Louise. He left us all too soon, and is still sorely missed by those of us who had the privilege of knowing him.

My colleague Don Kerr once said that he considered Louise Forsyth to be one of “wisest” people he knew, and I think Don got it exactly right. Her scholarly and administrative record is impressive, but what strikes me even more forcefully, is her extensive teaching record and the enormous number of young people that she has mentored and developed over the years. In addition to the young scholars she has encouraged into print for the first time, she has advised and supervised over 54 graduate students during her career and is still serving on advisory committees.

Louise also works to make the world a better place for women, twice taking awards in Ontario for the Advancement of Learning Opportunities for women, and earning the YWCA Woman of Distinction Award in London, Ontario in 1986. She is a feminist and, in the deepest, fullest, richest and wisest sense of the word, she is one of the best *humanists* that I know.

Maira Day
University of Saskatchewan



The Newsletter *Le Bulletin de liaison*

The Association for Canadian Theatre Research is a non-profit organization founded in 1976 to support and encourage research in theatre and performance studies in Canada, with a special interest in Canadian work. The *Newsletter* is published twice a year and distributed to individual and institutional members of the Association.

In its print and electronic formats the *Newsletter* is the best way to let Association members know about conferences, calls for papers, new resources and news about members.

The opinions expressed by individual articles in this newsletter belong to their authors and do not necessarily represent those of the editor or the Association.

Fondée en 1976, l'Association de la recherche théâtrale au Canada est une organisation à but non lucratif d'appuyer et d'encourager la recherche dans les études du théâtre et de la performance au Canada avec un intérêt particulier aux oeuvres canadiennes. Le *Bulletin*, publié deux fois par année, est distribué aux membres de l'Association, soit les institutions ainsi que les individus.

Le *Bulletin*, en format papier et en version électronique, permet à l'Association de communiquer à tous ses membres des informations au sujet des conférences, des appels de communication, des nouvelles ressources et des informations au sujet de ses membres.

Les opinions exprimées dans ce *Bulletin* à l'intérieur d'articles écrits par nos membres ne sont pas nécessairement représentatives de celles de l'éditeur ou de l'Association.

Submission deadlines:

1 March for the Spring issue
15 September for the Fall issue.

Material for translation 4 weeks EARLIER please

Format:

Please submit material to the *Newsletter* email attachments in WordPerfect or Word for PCs.

Language Policy: The *Newsletter* will publish submissions in the language(s) submitted.

Please address correspondence and submissions to:

Susan Knutson, Editor / Rédactrice-en-chef
ACTR Newsletter / Bulletin de liaison de l'ARTC
Bureau de la doyenne des arts et des sciences
Université Sainte-Anne
Church Point, NS
B0W 1M0

phone/tél: (902) 769-2114 fax/télécopieur: (902) 769-2930 email/courriel: knutson@ustanne.ednet.ns.ca

Dates limites pour la remise d'articles:

1 mars pour le numéro du printemps
15 septembre pour le numéro de l'automne

Textes à traduire: 4 semaines plus tôt, s.v.p.

Format:

On vous demande de remettre tout matériel au *Bulletin de liaison* en annexe de courriel (WordPerfect ou Word pour PC).

Politique sur la langue: Les articles seront publiés dans la langue dans laquelle ils ont été écrits. Veuillez envoyer S.V.P. toute correspondance à l'adresse suivante:

ACTR on the Internet:

Be sure to visit the **ACTR website** at
<http://www.umoncton.ca/facarts/anglais/actr/artc.htm>
where you'll find links to many other useful sites.

Electronic Discussion Lists:

For information and discussion about Canadian theatre throughout the year, you might wish to subscribe to the English and French language electronic discussion lists: CANDRAMA and QUEATRE.

To subscribe to CANDRAMA, send the message, "subscribe candrama yourfirstname yourlastname" to the list server at <listserv@unb.ca>.

ARTC dans l'Internet:

Veuillez visiter le **site Internet de l'ARTC** à
<http://www.umoncton.ca/facarts/anglais/actr/artc.htm>
où vous trouverez des liens aux autres sites intéressants.

Forums de discussion électroniques

Si vous souhaitez discuter ou recevoir des informations au sujet du théâtre au Canada pendant toute l'année, abonnez-vous aux forums électroniques CANDRAMA (anglais) et QUEATRE (français):

Pour s'abonner à la liste QUEATRE, envoyer le message: "subscribe queatre Prenom Nom" à l'adresse <listproc@uqam.ca>.

Acknowledgements/Remerciements: Publication of this *Newsletter* is supported in part by funds supplied by the Social Sciences and Humanities Research Council of Canada. / La publication de ce *Bulletin de liaison* est possible grâce en partie à l'aide financière de la part du Conseil de recherches en sciences humaines au Canada. ISSN 0705 7989

Executive Officers/Membres du bureau exécutif 2004/2005

Glen Nichols (President/Président)
<nicholsg@umoncton.ca>

Cynthia Zimmerman (Vice-Pres./Vice-Prés.)
<czimmer@yorku.ca>

Atlantic Region/Les provinces atlantiques
George Belliveau george.belliveau@ubc.ca>
Anna Migliarisi <anna.migliarisi@acadia.ca>

Ontario/L'Ontario
Jessica Gardiner <jessica@idirect.com>
Bruce Barton <bruce.barton@utoronto.ca>

Quebec/Le Québec

David Fancy <davidfancy@hotmail.com>

British Columbia/La Colombie-Britannique
Sherrill Grace <sherrill.grace@ubc.ca>

Prairie Region/Les provinces de l'Ouest
Wes Pierce <wes.pearce@uregina.ca>
Claire Borody <c.borody@uwinnipeg.ca.ca>

Rep.-at-large/Membre sans désignation régionale
Bruce Kirkley <bruce.kirkley@ucfv.ca>

Rep. francophone:
Patrick Leroux <pleroux@vif.com>

Jessica Gardner
(Membership
Coord./Coordinateur
d'adhésions)

Bruce Kirkley
(Treasurer/Trésorier)

David Fancy Returning
Officer/ Responsable du
bureau de vote)

Committee Chairs and Reps/Président.e.s des comités et Représentant.e.s 2004-05

Heather McCallum Scholarship: Erin Hurley

Professional Concerns:

Robert Lawrence Prize: Glen Nichols

Scholarly Awards: Sherrill Grace

Women's Caucus: Roz Kerr

HSSFC Rep.: Margaret Coderre-Williams

Promotions: Jessica Gardiner

Rep. to the Management Board of TRIC: Ed Mullaly

Rep. to SQET: Patrick Leroux

Newsletter Editor: Susan Knutson

Bourse HeatherMcCallum: Erin Hurley

Affaires professionnelles:

Prix Robert Lawrence: Glen Nichols

Prix d'excellence: Sherrill Grace

Com. des femmes: Roz Kerr

Rep. à la FCSHS: Margaret Coderre-Williams

Publicité: Jessica Gardiner

Rep. au Com. directeur de RTC: Ed Mullaly

Rep. à la SQET: Patrick Leroux

Bulletin de liaison : Susan Knutson

Membership Information

Have you moved or changed departmental affiliation?
Please remember to keep us informed. Change of
address information should be sent to our Membership
Coordinator, Jessica Gardiner, as soon as possible.

Renseignements importants

Avez-vous déménagé ou changé de département?
Veuillez S.V.P. nous informer de ces! Envoyez les
mise-à-jour aussitôt que possible au coordinateur
d'adhésions, Jessica Gardiner.

PERIODICALS READING ROOM
Humanities & Social Sciences

Le Président lève le rideau / President's Prologue

Glen Nichols

Dans la nature, le printemps est une saison de changement. Pour l'ARTC également, le printemps 2004 a été une saison de changement remarquable. Le temps est venu de féliciter plusieurs personnes pour leur formidable travail et d'accueillir de nouvelles personnes qui n'auront pas la tâche facile pour arriver à la cheville de leur prédécesseur. Tout d'abord, Bruce Kirkley a pris en charge les responsabilités du fidèle et expérimenté Brian Parkinson en tant que trésorier. Jessica Gardiner sera la coordinatrice des adhésions maintenant que George a déménagé dans l'Ouest afin d'occuper un nouvel emploi à l'UBC. Claire Borody a pris la relève en tant que secrétaire pour remplacer Shelley Scott. Susan Knutson est la nouvelle rédactrice en chef du bulletin qui me remplacera puisque je prendrai la relève en tant que président en remplacement de notre superbe présidente des quatre dernières années, Anne Nothof. Je tiens à remercier infiniment Brian, George et Anne pour le formidable travail qu'ils ont accompli, et je remercie également Bruce, Jessica, Susan et Claire de s'être offerts pour prendre ces tâches importantes en charge. Les autres nouveaux membres de l'exécutif, Anna Migliarisi, David Fancy et Wes Pearce assumeront également des rôles très importants. À tous, je vous souhaite la bienvenue.

Les applaudissements les plus chaleureux doivent cependant être destinés à Claire pour l'organisation exceptionnelle du colloque de cette année tenu à Winnipeg. Elle nous a donné la chance d'assister à des tables rondes spéciales sur les Premières nations et sur les dramaturges francophones originaires des prairies et à des lectures présentées par plusieurs maisons d'éditions qui viennent tout juste de publier tout un rayon de nouveaux livres. Au colloque, quelque quarante communications ont été présentées, et le banquet de la Winnipeg Art Gallery a été couronné de succès.

Le colloque de l'an prochain, qui sera tenu à la Univ. of Western Ontario du 28 au 31 mai, s'annonce riche en surprises et en présentations de grande qualité. Vous trouverez l'invitation à présenter des communications plus loin dans le Bulletin et je vous invite à lancer des suggestions relativement aux tables rondes portant sur des sujets spéciaux.

Pour ma part, j'aimerais ajouter que ce fut un énorme privilège pour moi d'occuper le poste de rédacteur en chef au sein de l'ARTC au cours des cinq dernières années, et, désormais, en tant que président, j'espère être en mesure de répondre aux fortes attentes établies par mes prédécesseurs, en particulier et plus récemment, Anne Nothof et Ches Skinner, qui ont en effet placé la barre très haute. Peut-être est-ce parce que le théâtre est notre passion commune ou simplement parce que l'exécutif est composé de gens formidables, mais la collaboration et le travail d'équipe sont au cœur de l'exécutif de l'ARTC, et il semble les maîtriser avec tant de facilité.

L'ARTC a effectivement des défis considérables à relever, ce qui nécessitera l'aide et la contribution de tout le

monde. La question des adhésions, qui revient sans cesse, est en tête de liste. Nous devons accroître le nombre de membres, mais nous devons également faire preuve de vigilance pour ce qui est de conserver les personnes qui se joignent à nous. Par conséquent, je demande à chacun des membres lisant ce bulletin d'essayer, au cours des prochains mois, de recruter un nouveau membre ou de convaincre un membre dont l'abonnement est échu de se joindre de nouveau. Plus on est de fou, plus on rit!

In Nature, spring is a time of change. For ACTR, spring 2004 has also been a time of notable transformation. Now's the time to congratulate a number of people for their terrific service and to welcome some new people to fill big shoes. First, Bruce Kirkley has assumed the duties of treasurer from our tried and trusty Brian Parkinson. Jessica Gardiner will be handling membership renewals now that George has moved out west to a new job at UBC. Claire Borody has taken over as secretary from Shelley Scott. Susan Knutson is the new Newsletter editor, taking over from yours truly who has stepped up to the plate as president, replacing our superb president for the last four years, Anne Nothof. A huge thanks to Brian, George and Anne for tremendous work and thanks to Bruce, Jessica, Susan and Claire for volunteering to take on important tasks. New executive members Anna Migliarisi, David Fancy and Wes Pearce are also taking on important roles. Welcome to everyone.

The greatest round of applause must go to Claire for her outstanding organization the conference this year in Winnipeg. We were treated to special panels on both First Nations and Francophone playwrights from the prairies, and to readings sponsored by several publishers, who launched a whole shelf of new books. Some forty conference papers were presented and the banquet at the Winnipeg Art Gallery was a huge success.

Next year's conference, to be held at the Univ. of Western Ontario from May 28 to 31, promises to be a font of surprises and high-quality conference presentations. You'll find the call for papers later in the Newsletter and are encouraged to suggest special topics panels.

On a personal note, I'd just like to add that it is a huge privilege for me to have been able to serve ACTR over the last few years as Newsletter Editor, and now in this office, I hope to be able to meet the high expectations set by my predecessors, especially and most recently, Anne Nothof and Ches Skinner who both set the bar very high indeed. It is perhaps because theatre is our common interest or perhaps just because the executive is such a great bunch of people, but collaboration and teamwork are the hallmarks of the ACTR executive and they make it all look so easy. ACTR does have some important challenges to face which will require everyone's help and input. At the top of the list is the perennial question of memberships. We have to build our numbers and be vigilant in maintaining people who join. So I ask each member who reads this to try over the next few months to recruit one new member or to convince a "lapsed" member to rejoin. The more the merrier!

AGM Minutes / Procès verbal de l'AGA

Université de Winnipeg / University of Winnipeg

30 mai 2004 / May 30 2004

Secretary: Shelley Scott

Présences / Attendance: 32

1. Approval of the Agenda / Adoption de l'ordre du jour

Cynthia Zimmerman/Glen Nichols: Adopté / Approved

2. Minutes of the 2003 AGM / Procès-verbal de l'AGA 2003

Sherrill Grace/Rosalind Kerr: Adopté / Approved.

3. President's Report/Rapport de la présidente - Anne Nothof

- this is Anne Nothof's last year as the President; she has enjoyed her term and the friends she has made.
- thanks to the members of the executive; it is the energy of our membership that keeps the association going. Congratulations to the new executive.
- SSHRC has renewed our travel grant, so Anne reminded those attending the conference to apply for some travel assistance.

- C'est la dernière année du mandat de présidente d'Anne Nothof. Elle a apprécié son mandat et est contente des liens d'amitié qu'elle a pu nouer.

- Merci aux membres du bureau. C'est l'énergie de nos membres qui permet à notre association de continuer. Félicitations aux nouveaux membres du bureau.

- Le CRSH a renouvelé notre subvention pour les frais de déplacement. Anne rappelle donc aux personnes assistant à la conférence qu'elles peuvent faire des demandes d'aide financière pour leurs déplacements.

4. Treasurer's Report/Rapport du trésorier – Brian Parkinson

- Anne Nothof explained that Brian Parkinson would arrive later that day so would be available to answer any questions.

- Anne briefly explained the budget, pointing out the items that indicate the McCallum and Lawrence Prizes

- TRIC is our biggest expense, and membership our major source of revenue

- Anne Nothof explique que Brian Parkinson arrivera plus tard dans la journée et pourra alors répondre aux questions que nous pourrions avoir.

- Anne explique rapidement le budget, en soulignant les points correspondant aux prix McCallum et Lawrence.

- C'est la revue qui représente notre plus grande dépense et ce sont les frais d'adhésion qui représentent notre principale source de revenu.

Bruce Barton/Marlene Moser: Adopté/ Approved.

5. Secretary's Report/Rapport de la secrétaire - Shelley Scott

- this is Shelley Scott's last year as secretary.

- She thanked Bill Kerr of the University of Manitoba for assistance in photocopying the agendas for the AGM.

- C'est la dernière année du mandat de secrétaire de Shelley Scott.

- Elle remercie Bill Kerr de l'Université du Manitoba pour son aide concernant les photocopies des ordres du jour de l'AGA.

6. Reports/Rapports:

6.1 Elections/élections - Cyndi Zimmerman

See report / voir le rapport.

Cyndi Zimmerman/Rosalind Kerr: Adopté/Approved

6.2 Membership/Cotisations – George Belliveau

- présenté par / presented by Glen Nichols

- our numbers are not growing. We must all be aware of this and work to get new members and encourage returning members to renew

- George will be asked to divide the column of individuals and institutions into two separate columns

- Jessica Gardiner is in charge of Publicity and Promotions and will be sending out brochures to members and to university departments. If you know people who might be interested in joining, please pass their names to Jessica and Glen so they can extend an invitation.

- Nos effectifs n'augmentent pas. Il faut que nous en prenions conscience et que nous fassions des efforts en vue de recruter de nouveaux adhérents et d'encourager les membres existants à renouveler leur adhésion.

- Nous allons demander à George de diviser la colonne des individus et établissements en deux colonnes séparées.

- Jessica Gardiner est responsable de la publicité et des activités promotionnelles et enverra des brochures aux membres et aux départements des universités. Si vous connaissez des gens qui pourraient être intéressés, veuillez transmettre leurs noms et leurs coordonnées à Jessica et à Glen Nichols, pour qu'ils puissent leur envoyer une invitation.

6.3 Theatre Research in Canada/Recherches théâtrales au Canada - Bruce Barton

- the proofs for 23. 1 and 2 are currently going to the authors. 24. 1 and 2 should also be mailed this year, for a total of four

- there will be two guest edited and one general issue next year

- the redesign of the journal has caused delays but should also assist to raise the profile

- Louise Ladouceur is the new French Associate Editor

- Moira Day announced that she and Mary Ann Beavis of the University of Saskatchewan are calling for submissions for a special issue on Theatre and Religion in Canada, with a deadline of July 30, 2005. They are also hoping to organize a panel for next year's conference

- Bruce also mentioned there may be an issue resulting from papers delivered at the recent Shifting Tides conference. The journal is receiving many submissions on an exciting range of topics.

- Les épreuves pour 23.1 et 2 sont en cours d'acheminement aux auteurs. Les épreuves pour 24.1 et 2 devraient également être envoyées cette année, ce qui représentera un total de quatre.
- Il y aura trois numéros l'an prochain, deux numéros sous la direction d'un invité et un numéro général.
- La refonte de la publication a entraîné des délais mais devrait contribuer à lui donner plus de retentissement.
- Louise Ladouceur est notre nouvelle rédactrice adjointe en français.
- Moira Day annonce qu'elle et Mary Anne Beavis, de l'Université de la Saskatchewan, lancent un appel à soumissions pour un numéro spécial sur le théâtre et la religion au Canada, avec pour date limite le 30 juillet 2005. Elles espèrent également pouvoir organiser un groupe de travail pour la conférence de l'an prochain.
- Bruce mentionne également qu'il y aura peut-être un numéro suite aux articles découlant du colloque récent « Shifting Tides ». La revue a reçu de nombreuses soumissions sur tout un éventail passionnant de sujets.

6.4 Scholarly Awards/Prix d'excellence – Marlene Moser

- Marlene Moser explained that winners would be announced at the banquet. She thanked the members of the Godin and Plant committees and explained that the Saddlemyer Prize is only awarded every second year.
- winners of awards are often asked to serve on the committee in subsequent years
- Marlene asked that nominations for award candidates be sent to the committees
- Marlene was thanked for her work as coordinator
- Marlene Moser explique que les gagnants seront annoncés lors du banquet. Elle remercie les membres des comités Godin et Plant et explique que le prix Saddlemyer n'est décerné qu'une année sur deux.
- On demande souvent aux gagnants des prix de siéger au comité dans les années qui suivent.
- Marlene demande d'envoyer les mises en candidature pour les prix aux comités.
- Marlene est remerciée pour son rôle de coordinatrice.

6.5 Newsletter/Bulletin de liaison - Glen Nichols

- costs have been kept down and have been consistent
- he is passing on the role of Editor to Susan Knutson. Please send all Newsletter materials to Susan and note her correct e-mail address: knutson@ustanne.ednet.ns.ca
- thanks were offered to both Glen and Susan
- Les coûts ont été maintenus à un bas niveau et ont été réguliers.
- Il transmet le rôle de rédactrice à Susan Knutson. Veuillez envoyer tous les documents pour le bulletin à Susan et bien noter son adresse électronique : <susan.knutson@usaintanne.ca>. On remercie à la fois Glen et Susan.

6.6 CFHSS/FCSH – Anne Nothof

- the report by Anne Nothof was attached to the agenda. This is the response from our association to the Federation's consultation process and was included in the Federation's summary report. Anne will send copies of this report by request.
- It was noted that there was commonality and much consensus among the associations
- Louise Forsyth emphasized that the Fine Arts must be

included in this ongoing discourse; Jerry Wasserman encouraged members to apply for the new Research Creation grants in the Fine Arts; Susan Knutson spoke about the experience of her small university in the consultation process

- Chris Johnson agreed to attend the next Federation consultation meeting on June 2 on our behalf

- Le rapport d'Anne Nothof est en annexe à l'ordre du jour. Il s'agit de la réponse de notre association au processus de consultation de la fédération, qui a été incluse dans le rapport de la fédération. Anne enverra des exemplaires de ce rapport à ceux qui le demandent.

- On note qu'il y a beaucoup de points communs et un grand consensus entre les associations.

- Louise Forsyth souligne qu'il faut inclure les arts et lettres dans la poursuite de cette discussion. Jerry Wasserman encourage les membres à poser leur candidature pour obtenir une des nouvelles subventions de recherche-creation en arts et lettres. Susan Knutson parle de son expérience dans une université de petite taille lors du processus de consultation.

- Chris Johnson accepte d'assister à la prochaine réunion de consultation de la fédération le 2 juin en notre nom.

6.7 Bourse Heather McCallum Scholarship – Shelley Scott

- the winners are David Ferry and Natalie Papoutsis.
- Les gagnants sont David Ferry et Natalie Papoutsis

6.8 Prix Bob Lawrence Prize

- Glen Nichols explained the terms of the prize. The decision will be made at the meeting of the old and new executive at the end of the conference and announced later.

- Glen Nichols explique les modalités du prix. On prendra la décision lors de la réunion de l'ancien et du nouveau bureau à la fin du colloque et cette décision sera annoncée plus tard.

6.9 FIRT/IFTR – Anne Nothof

- the conference will be in Washington next year, so may be more accessible to our members.
- three representatives from ACTR may attend without having to pay the individual fee to FIRT/IFTR, although they must still pay for registration

- Le colloque aura lieu à Washington l'an prochain, ce qui le rendra peut-être plus accessible pour certains de nos membres.

- Trois représentants de l'ARTC pourront assister à FIRT/IFTR sans avoir à payer les frais individuels, même s'ils devront tout de même verser les frais d'inscriptions.

6.10 Playwrights Guild - Bruce Barton

- Bruce Barton assured us that conversations are continuing on ways to collaborate
- Ric Knowles pointed out that the Guild is including more scholarly panels at their annual meetings, and Deborah Tihanyi pointed out their newly revamped CanPlay magazine.

- Bruce Barton nous assure que les conversations sur les possibilités de collaboration se poursuivent.

- Ric Knowles indique que l'organisme Playwrights Union of Canada comprend désormais plus de groupes de

travail universitaires lors de ses assemblées annuelles et Deborah Tihanyi indique que leur magazine CanPlay a fait l'objet d'une refonte.

6.11 Women's Caucus/Caucus des femmes - Rosalind Kerr

- Rosalind Kerr announced that the caucus and its listserve have been largely dormant. She invited members to step forward with suggestions.

- Rosalind Kerr annonce que le caucus et sa liste de discussion électronique sont en grande partie en veilleuse. Elle invite les membres à avancer des suggestions.

6.12 Caucus francophone et francophile/Francophone and Francophile Caucus - Patrick Leroux

- Patrick Leroux reported that two panels and a play reading at this year's conference were a result of a meeting of the caucus last year in Halifax

- Patrick's presence as book review editor has increased the French content in TRIC

- Patrick Leroux signale que la rencontre du caucus l'an passé à Halifax a débouché sur deux groupes de travail et une lecture de pièce lors du colloque de cette année.

- La présence de Patrick en tant que rédacteur des comptes rendus de livres a permis d'augmenter le contenu de langue française dans la revue.

6.13 Practice/Praxis Caucus/Caucus de pratique/praxie - Claire Borody

- Claire Borody reported that she, Roxanne Dicke and Deborah Tihanyi will continue to draw workshops from the local area for upcoming conferences, and to encourage membership from our practice-based colleagues

- Claire Borody dit qu'elle-même, Roxanne Dicke et Deborah Tihanyi continueront à organiser des ateliers à partir du secteur local pour les colloques à venir et à

encourager la participation de ceux de nos collègues qui travaillent dans le domaine de la pratique

7. Conference 2005 Conférence

- Glen Nichols thanked Claire and her team of organizers for this year's conference

- the next conference is May 28-31, 2005 at the University of Western Ontario in London

- we do not have a coordinator there yet

- a number of suggestions were offered for themes and panels: the Grand Theatre, James Reaney, Tomson Highway, Ambrose Small's ghosts, Stratford and the Canadian Players, Martha Henry as an honorary member.

-Glen Nichols offre ses remerciements à Claire et à son équipe d'organiseurs pour le colloque de cette année.

- Le prochain colloque est prévu du 28 au 31 mai 2005 à University of Western Ontario, à London.

- Nous n'avons pas encore de coordinateur sur place.

- Nous avons reçu un certain nombre de suggestions de thèmes et de groupes de travail : le Grand Theatre, James Reaney, Tomson Highway, les fantômes d'Ambrose Small, Stratford et les Canadian Players, Martha Henry en tant que membre honorifique.

8. Other Business/Divers

- those in attendance were asked to sign an attendance sheet.

- On demande aux personnes présentes de signer une feuille de présence

9. Adjournment/Levée de séance

- Deborah Tihanyi moved to adjourn. Shelley Scott seconded. Approved

- Deborah Tihanyi propose qu'on ajourne la réunion. Shelley Scott appuie. Approuvé

Committee & Rep Reports / Rapports des comités et des représentant.e.s

ELECTIONS / ÉLECTIONS (March/mars 2004)

Cyndi Zimmerman, Returning Officer / Responsable du bureau de vote

1. Positions to be filled / postes vacantes : 8
2. Number of nominees / nombres de nominations : 12
3. Ballots mailed / scrutins de votes postés : 191
4. Return rate / Taux de retour : 28%

Elected by acclamation / Élus par acclamation (2004-06):

President / Président: Glen Nichols
Québec: David Fancy

Member-at-Large / Membre sans désignation régionale : Bruce Kirkley
Membre francophone / Francophone Member-at-Large : Patrick Leroux

Elected / Élus (2004-2006)

Atlantic / Atlantique : Anna Migliarisi
Prairies Wes Pearce and / et Claire Borody
Ontario : Bruce Barton

Prix Lawrence Prize

Glen Nichols

It is a great pleasure to announce the 2004 winner of the Robert G. Lawrence prize. This prize recognizes the most outstanding conference presentation given at our annual conference: this year, that of Laura Levin. The selection committee had this to say about her paper:

"Laura's paper was both theoretically astute and clearly written. It provided fresh insights into the understanding of Judith Thompson's work, providing a new analysis of the complex relationship between character and environment within her plays, while situating this discussion within a larger rereading of naturalism in the context of surrealism and the feminine. The committee found the paper engaging, complex and a valuable addition to scholarship in this field. We look forward to more."

On behalf of the Association, I'd also like to extend heartfelt appreciation to Mrs Lawrence for her generosity in creating and maintaining this award year after year in memory of her husband Robert, a long-time member of ACTR.

C'est avec grand plaisir que nous annonçons la gagnante du Prix Robert G. Lawrence de 2004. Ce prix couronne la meilleure communication donnée dans le cadre de notre assemblée annuelle. Cette année, c'est la communication de Laura Levin qui a été retenue. Le comité de sélection a fait le commentaire suivant :

« Laura's paper was both theoretically astute and clearly written. It provided fresh insights into the understanding of Judith Thompson's work, providing a new analysis of the complex relationship between character and environment within her plays, while situating this discussion within a larger rereading of naturalism in the context of surrealism and the feminine. The committee found the paper engaging, complex and a valuable addition to scholarship in this field. We look forward to more. »

Au nom de l'association, j'aimerais offrir nos remerciements les plus sincères à madame Lawrence pour la générosité avec laquelle elle offre chaque année ce prix dédié à la mémoire de son mari Robert, qui a été membre de l'ARTC pendant de nombreuses années.

Newsletter / Bulletin de liaison

Glen Nichols

Distribution

(as of May 15, 2004 / jusqu'au 15 mai 2004)

Vol/No.	27.2 (28pp)	28.1 (30pp)	
Regular Can	127	120	Poste - Canada
US	7	3	Poste - É-U
Overseas	3	6	Poste - Outre-mer
IUTS	22	22	IUTS
local campus	1	1	courrier interne
comps	3	3	gratuite

Total: (distributed/printed)/(distribué/imprimé)

	163/169	155/185	
electronic	42	44	sur l=internet
cost/copy	\$2.06	\$2.32	coût/copie
	(\$249.45/169)	(\$429.79/185)	
copies remaining	13	28	copies au bureau

Financial Report/Rapport financier

Office Expenses/Dépenses du bureau

stationary/papeterie:	
envelops/enveloppes	\$14.81
& labels/etiquettes	
postage (renewals/misc)	\$ 14.81
affranchissement pour les retards/divers	

27.2

postage/affranchissement	\$159.01
printing/imprimerie	\$190.44
	\$349.45

27.1

postage/affranchissement	\$152.81
printing/imprimerie	\$262.17
	\$414.98

(26.2+27.1+Office/Bureau) Total \$779.24

Petty Cash / Petite caisse:

Balance Forward/Solde au début (06/02)	\$100.15
ACTR payments/Paiements de l=ARTC	\$779.24
Expenses/Dépenses	(\$779.24)
Balance remaining/Solde actuel (05/03)	\$100.15

Translation for Newsletter only / Traduction pour le Bulletin seulement

Invoiced directly / Facturé au trésorier:

26.2	\$405.80
27.1	\$ 00.00
Total	\$405.80

Bourse HEATHER MCCALLUM Scholarship

by Erin Hurley

At its May 2004 Conference in Winnipeg, Manitoba the ACTR/ARTC awarded its 17th annual Heather McCallum Scholarship to David Ferry and Natalie Papoutsis.

David Ferry recently completed his MFA in Directing at the University of Victoria. He is halfway through the writing of an enumerative bibliography of Canadian playwright James Reaney. The award of \$700 will assist Mr. Ferry with travel expenses as he visits libraries and archives to complete the searches and collation of secondary sources. The Committee was impressed with the thoroughness of research already conducted and felt that our contribution to the completion of this meritorious project is particularly apt, given the interest this project will have to the membership of ACTR/ARTC.

Natalie Papoutsis is a PhD candidate at the Graduate Centre for Study of Drama, University of Toronto. She is studying CBC radio adaptations of Classical Greek tragedies. The award of \$500 will fund the duplication of recordings from the 1940s to the 1960s, featuring such celebrated Canadian performers as Mavor Moore, Jane Mallet, Lorne Greene and Christopher Newton, and will make these recordings publicly available from the National Archives of Canada for the first time. The Committee was particularly pleased to support a project which will prioritise these recordings for preservation work, make them available for public listening, and expedite the CBC's process of reclaiming materials for their own archive.

The Heather McCallum award monies are drawn from the interest earned annually from an Endowment Fund created in 1987 to honour Heather McCallum, who established and, for 25 years, headed the Theatre Section of the Metropolitan Toronto Reference Library. She is the author of the *Directory of Canadian Theatre Archives*.

Tax-deductible donations to the Heather McCallum Endowment Fund are welcomed and may be sent to Bruce Kirkley, Theatre Department, University College of the Fraser Valley, 45635 Yale Road, Chilliwack, BC, V2P 6T4.

Au colloque tenu en mai 2004 à Winnipeg, Manitoba, l'ARTC/ACTR a remis la 17^e Bourse annuelle Heather McCallum à David Ferry et à Natalie Papoutsis.

David Ferry a obtenu une maîtrise en beaux-arts de mise en scène à la University of Victoria. Il travaille actuellement à l'écriture d'une bibliographie énumérative du dramaturge canadien James Reaney. La bourse de

700 \$ aidera M. Ferry à couvrir les frais encourus à l'occasion de ses déplacements dans les bibliothèques et les archives en vue d'affiner ses recherches et de regrouper les sources secondaires. Le comité a été impressionné par la rigueur de la recherche entreprise jusque là et estime que la contribution de l'Association à l'achèvement de ce projet méritoire est particulièrement appropriée compte tenu de l'intérêt que suscitera ce projet auprès des membres de l'ARTC/ACTR.

Natalie Papoutsis est aspirante au doctorat au Graduate Centre for Study of Drama de la University of Toronto. Elle étudie les adaptations radiophoniques des tragédies classiques grecques de Radio-Canada (CBC). La bourse de 500 \$ servira à faire des copies des enregistrements, des années 1940 jusqu'aux années 1960, mettant en vedette des artistes canadiens célèbres tels que Mavor Moore, Jane Mallet, Lorne Greene et Christopher Newton et servira à rendre ces enregistrements accessibles au public aux Archives nationales du Canada pour la première fois. Le comité était particulièrement heureux de soutenir un projet qui mettra la priorité sur ces enregistrements grâce à des travaux de conservation, qui les rendra accessibles à l'écoute du public et qui accélérera le processus de Radio-Canada relativement à la mise en valeur des documents sonores pour leurs propres archives.

Les fonds pour la bourse Heather McCallum proviennent des intérêts annuels d'une Caisse de dotation créée 1987 en l'honneur de Heather McCallum. Cette dernière a établi et, pendant 25 ans, dirigé la section théâtre de la Metropolitan Toronto Reference Library. Elle est l'auteur du *Directory of Canadian Theatre Archives*.

Les dons déductibles du revenu imposable à la Caisse de dotation Heather McCallum sont les bienvenus et peuvent être envoyés à Bruce Kirkley, Theatre Department, University College of the Fraser Valley, 45635 Yale Road, Chilliwack, BC V2P 6T4.

Pour plus d'information concernant la bourse Heather McCallum, y compris pour obtenir les critères d'admission, veuillez joindre / For further information regarding the Heather McCallum Scholarship, including the criteria for application, please contact:

Erin Hurley
Département d'anglais
Université McGill
853, rue Sherbrooke Ouest
Montréal, QC H3A 2T6
(514) 398-6573

Treasurer / Trésorier

Brian Parkinson

ACTR - All Accounts

Interim Income Statement 1/1/2004 through 05/28/2004

Income/Expenses

Income

Banquet.Revenues		\$	103.00
Donations:			
TaxRcpt:			
Congress	\$	-	
Lawrence	\$	-	
McCallum	\$	440.00	
Total Donations	\$	440.00	\$ 440.00

Grants:

HSSFC	\$	-	
SSHRC	\$	3,810.00	
Total Grants		>	\$ 3,810.00

Interest Earned	\$	451.12	
Membership	\$	6,316.00	

Total Income \$ 11,120.12

Expenses

Banquet.Exp \$ 500.00

Fees:

CCA	\$	80.25	
GuestSpeaker	\$	-	
HSSFC	\$	1,150.00	
IFTR	\$	273.68	
TRIC	\$	18,722.00	
Total Fees		>	\$ 20,225.93

Gift \$ -

Publications Exp:

Newsletter	\$	429.79	
Total Publications Exp		>	\$ 429.79

Scholarships:

LawrencePrize	\$	-	
McCallum	\$	1,200.00	
Total Scholarships		>	\$ 1,200.00

Translation \$ 103.60

Travel:

Congress	\$	-	
Exec	\$	1,420.66	
Total Travel		>	\$ 1,420.66

Total Expenses \$ 23,879.98

Total Income/Expenses \$ (12,759.86)

ACTR - All Accounts

Balance Sheet 5/28/04

Assets

Cash and Bank Accounts

BMO Cheq 8026335	10,093.08
BMO Invest 33555477	7,417.52
TD 8125546-01	2,000.00
TD 8125546-02	1,394.12
TD 8125546-03	1,423.93
TD 8125546-06	2,865.33
TD 8125546-07	3,365.62
TD 8125546-08	3,572.00
TD 8125546-09	3,572.00
TD 8125546-10	3,572.00
TD Cheq 5001061	331.79
Total Cash and Bank Accounts	39,607.39

Total Assets 39,607.39

Liabilities & Equity

Liabilities

Equity 39,607.39

Total Liabilities & Equity 39,607.39

Theatre Research in Canada / Recherches théâtrales au Canada

Bruce Barton, Editor

Acknowledgements

I would like to thank Jessica Gardiner for her excellent service to the journal, which concluded in September of 2003. She taught all of us our jobs. Rebecca Burton and Jennifer Heywood have also done excellent work since taking on their responsibilities last year. And, as always, I'd like to thank Executive Director Richard Plant for his guidance, experience, and commitment to the journal.

Publication Schedule

A single issue, 21.2, was published since my last report. Since that time we have experienced a rather frustrating combination of delays, including elusive authors, illness within the office staff, and a series of unexpected complications emerging out of the redesign process. However, we are now poised to distribute the equivalent of three issues (one double issue, 23.1-2, and one single issue, 24.1). Issue 23.1-2 will be a general issue, the first issue in the new format. Issue 24.1 is a guest-edited issue (Glen Nichols and Louise Ladouceur) on translation. We have received the proofs for 23.1-2, and 24.1 has been completely edited and is ready to go to press. We also have sufficient material on hand for a third issue, 24.2, to be distributed this autumn. 2005 should see the publication of three more issues, including at least one guest-edited issue (Greg Reid) on English language theatre in Quebec. Calls for proposals for two more guest-edited issues (Theatre and Religion and Theatre and Education) are currently going out, and an issue based on the proceedings of the *Shifting Tides: Atlantic Canadian Theatre Yesterday, Today, and Tomorrow* conference, recently held at the Drama Centre, will be the focus of yet another theme issue (to be edited by Natalie Alvarez and Michael Devine). In addition, the journal is receiving a high volume of general submissions, so that we have ample material to maintain this pace of publishing, as we move towards bringing TRiC/RTaC up to date.

French Language Associate Editor

I'm pleased to announce that the journal now has a French Language Associate Editor, Louise Ladouceur. Louise will oversee the soliciting, assessment, and editing of all French Language submissions. I'm very excited by this development, which should contribute significantly to the journal's profile among Francophone and Francophile scholars and students.

Journal Redesign

While, as noted, the redesign process has resulted in a number of delays, the recent proofs suggest that the final product will be very impressive. This, too, should raise the profile of the journal among the general readership.

Reconnaisances

Je tiens à remercier Jessica Gardiner pour l'excellent rôle qu'elle a joué au sein de la revue, rôle qui a pris fin en septembre 2003. C'est elle qui nous a tous montré à faire notre travail. Rebecca Burton et Jennifer Heywood ont également fait un excellent travail depuis qu'elles ont

accepté leurs nouvelles responsabilités l'an dernier. Comme toujours, je tiens à remercier le directeur exécutif, Richard Plant, pour ses conseils, son expérience et son engagement envers la revue.

Horaire de publication

Depuis mon dernier rapport, nous n'avons publié qu'un seul numéro, à savoir le numéro 21.2. En effet, depuis la parution de ce rapport, nous avons subi des retards plutôt frustrants découlant de l'insaisissabilité de certains auteurs, de la maladie qui a frappé parmi nous et d'une série de complications inattendues en ce qui concerne la nouvelle conception graphique. Toutefois, nous sommes prêts à distribuer l'équivalent de trois numéros (un numéro double, le 23.1-2, et un numéro unique, le 24.1). Le numéro 23.1-2, le premier numéro à arborer la nouvelle conception graphique, sera général. Le numéro 24.1, préparé par les rédacteurs invités Glen Nichols et Louise Ladouceur, portera sur la traduction. Nous avons reçu les épreuves du numéro 23.1-2, et le numéro 24.1, dont le montage est terminé, est prêt à être imprimé. De plus, nous avons suffisamment d'articles sous la main pour préparer un troisième numéro, le 24.2, qui sera distribué cet automne. Trois autres numéros devraient être publiés en 2005, y compris au moins un numéro préparé par un rédacteur invité (Greg Reid) portant sur le théâtre anglophone au Québec. Les appels de propositions pour deux autres numéros préparés par des rédacteurs invités sont actuellement lancés, et le déroulement de la conférence *Shifting Tides: Atlantic Canadian Theatre Yesterday, Today, and Tomorrow* tenu récemment au Drama Centre sera le sujet d'un autre numéro thématique (qui sera préparé par Natalie Alvarez et Michael Devine). De plus, la revue reçoit beaucoup de soumissions générales. Nous aurons donc assez d'articles pour maintenir ce rythme de publication à mesure que nous progressons vers l'actualisation de RTaC/TRiC.

Rédactrice en chef adjointe francophone

J'ai le plaisir de vous annoncer que la revue a maintenant une rédactrice en chef adjointe francophone, Louise Ladouceur. Louise supervisera les appels d'offre, l'évaluation et la révision de toutes les soumissions françaises. Je suis rempli d'enthousiasme, car cette nouvelle contribuera considérablement à la renommée de la revue au sein des étudiants et des chercheurs en herbe francophones et francophiles.

Nouveau visage de la revue

Bien que la nouvelle conception graphique de la revue, comme nous l'avons mentionné, ait donné lieu à un certain nombre de retards, les dernières épreuves laissent indiquer que le produit final sera très impressionnant. Cela aura également pour effet d'élever la renommée de la revue au sein du lectorat en général.

Scholarly Awards / Prix d'excellence

Marlene Moser, Coordinator / Coordonnatrice

Congratulations to **Denis Salter**, winner of the **Richard Plant essay prize for best paper published in English**, for "Between Wor(l)ds: Lepage's Shakespeare Cycle." Joseph I. Donohoe and Jane Koustas, eds. *Theater sans frontières: Essays on the Dramatic Universe of Robert Lepage*. East Lansing: Michigan State University Press, 2000. 191-204.

Honourable mentions: Defraeye, Piet. "Robert Lepage's Cinema of Time and Space." *Theater sans frontières*; Gilbert, Reid. "Panych and Gorling: 'Sheer' Texts 'Written' in(to) Perception." *Modern Drama* XLV no 2 (Summer 2002); Knowles, Ric. "The Hearts of its Women: Rape, Residential Schools, and Remembering." *Performing National Identities: International Perspectives on Contemporary Canadian Theatre*. eds. Sherrill Grace & Albert-Reiner Glaap. Vancouver: Talonbooks, 2003; Loïselle, Andre. "The Corpse Lies in Lilies: The Stage, the Screen, and the Dead Body." *Essays on Canadian Writing* 76 (2002); O'Neill, Patrick. "A History of Dramatic Copyright." *Theatre Research in Canada*; Wasserman, Jerry. "Joan McLeod and the Geography of the Imagination." *Performing National Identities*.

Contratulations to **Shawn Huffman**, winner of the **Jean-Cléo Godin award for best paper published in French**, for "Dans les coulisses de la fiction: le dramaturge préfacer dans le théâtre québécois contemporain." *Annuaire théâtral* 34 (automne 2003): 58-80.

Honourable mentions: Benard, Johanne. « Krapp en trois temps », *Jeu 107* (2003); David, Gilbert. "La critique dramatique au Québec: Reconnaissance d'un terrain (presque) vierge." *Théâtres québécois et canadiens-français au XXe siècle: Trajectoires et territoires*. Beauchamp, Hélène et Gilbert David (dir.) 123-39.

Many thanks to the committee members:
Plant Committee : Patricia Badir, Sherrill Grace, Craig Walker.
Godin Committee: Francine Chaîné, Piet deFraeye, Patrick Leroux

Toutes nos félicitations à **Denis Salter** qui a remporté

le **Prix Richard Plant pour le meilleur article publié en anglais** pour son article « Between Wor(l)ds: Lepage's Shakespeare Cycle », *Theater sans frontières: Essays on the Dramatic Universe of Robert Lepage*, éd. Joseph I. Donohoe et Jane Koustas, East Lansing, Michigan State University Press, 2000, p. 91-204.

Mentions honorables : DEFRAEYE, Piet. « Robert Lepage's Cinema of Time and Space », *Theater sans frontières*; GILBERT, Reid. « Panych and Gorling: 'Sheer' Texts 'Written' in(to) Perception », *Modern Drama*, XLV, n° 2 (Été 2002); KNOWLES, Ric. « The Hearts of its Women: Rape, Residential Schools, and Remembering. » *Performing National Identities: International Perspectives on Contemporary Canadian Theatre*, éd. Sherrill Grace & Albert-Reiner Glaap, Vancouver, Talonbooks, 2003; LOISELLE, André. « The Corpse Lies in Lilies: The Stage, the Screen, and the Dead Body », *Essays on Canadian Writing*, n°76, 2002; O'NEILL, Patrick. « A History of Dramatic Copyright », *Theatre Research in Canada*; WASSERMAN, Jerry. « Joan McLeod and the Geography of the Imagination. » *Performing National Identities*.

Toutes nos félicitations à **Shawn Huffman** qui a remporté le **Prix Jean-Cléo Godin pour le meilleur article publié en français** pour son article « Dans les coulisses de la fiction : le dramaturge préfacer dans le théâtre québécois contemporain », *Annuaire théâtral*, n° 34 (automne 2003), p. 58-80.

Mentions honorables : BERNARD, Johanne « Krapp en trois temps », *Jeu 107* (2003); DAVID, Gilbert. « La critique dramatique au Québec : Reconnaissance d'un terrain (presque) vierge », *Théâtres québécois et canadiens-français au XXe siècle: Trajectoires et territoires*, Beauchamp, Hélène et Gilbert David (dir.), p. 123-39.

Mes sincères remerciements aux membres du comité :
Comité du Prix d'excellence Richard Plant : Patricia Badir, Sherrill Grace, Craig Walker.
Comité du Prix d'excellence Jean-Cléo Godin : Francine Chaîné, Piet deFraeye, Patrick Leroux

Theatre Practise Commitee / Comité de pratique du théâtre

The renamed Theatre Practice Committee is now into its second year of existence. Taking into account membership response to our inaugural programming venture at Dalhousie University in 2003 – in which we arranged two practical workshops and a play-making round-table – we have continued to experiment with program format and content.

We continue to uphold our original mandate which is three

fold: to bring together practitioners and scholars, to feature the practical work of scholar/practitioners within the organization and to showcase the work of practitioners from the region in which the conference is being held.

In this second year of operation, the Theatre Practice Committee arranged three interdisciplinary workshops. Performance artist, Shawna Dempsey presented and discussed her performance, installation and video work

created in collaboration with Lorri Millan. Tom Stroud, Artistic Director of Winnipeg Contemporary Dancers, presented his work incorporating Shakespearean text and movement, and introduced a group of student actors who demonstrated some of the exercises used in preparation for this work. Playwright and dramaturge Judith Rudakoff facilitated a hands-on workshop in dramaturgy using a non-prescriptive transcultural method of generating and evolving artistic work.

To our delight, all workshops were well attended. The lecture/demo model seems to appeal to the membership and this structure will be retained in the programming. However, we do plan to continue to experiment with format and content in this part of the conference fare.

We look forward to organizing practical workshops for future conferences.

Le Comité de pratique du théâtre, rebaptisé ainsi, en est maintenant à sa deuxième année d'existence. En tenant compte de la réaction des membres à notre projet inaugural d'élaboration du programme à la Dalhousie University en 2003 – à l'occasion duquel nous avons organisé deux ateliers pratiques et une table ronde sur le montage de pièces – nous avons continué à faire des essais quant au format et au contenu du programme.

Nous continuons à respecter notre mandat initial qui se compose de trois volets, c'est-à-dire le rassemblement des praticiens et des chercheurs en herbe, la mise en valeur du travail pratique des chercheurs en herbe et des praticiens

au sein de l'organisation et la présentation du travail des praticiens de la région dans laquelle le colloque a lieu.

À sa deuxième année d'activité, le Comité de pratique du théâtre a organisé trois ateliers interdisciplinaires. En effet, la multiartiste Shawna Dempsey a donné une présentation et a discuté de la performance, de l'installation et du court métrage qu'elle a créé en collaboration avec Lorri Millan. De plus, Tom Stroud, directeur artistique de Winnipeg Contemporary Dancers, a fait une présentation sur son œuvre comportant des textes et des mouvements à saveur shakespearienne et a présenté un groupe d'acteurs étudiants qui ont fait la démonstration de certains des exercices effectués pour la préparation de son œuvre. La dramaturge Judith Rudakoff, quant à elle, a animé des ateliers pratiques portant sur la dramaturgie en s'inspirant d'une méthode transculturelle non-normative permettant de produire et de mettre au point des œuvres artistiques.

À notre grand plaisir, la participation aux ateliers s'est avérée très satisfaisante. Le format exposé/démonstration semble plaire aux membres et restera au programme. Toutefois, nous prévoyons tout de même continuer à faire des essais quant au format et au contenu du programme pour ce qui est de cette partie du colloque.

Nous sommes remplis d'enthousiasme à l'idée d'organiser des ateliers pratiques pour les colloques à venir.

Claire Borody
Deborah Tihanyi
Roxanne Dicke

Leslee Silverman, *Honourary Member of ACTR/ARTC* by Claire Borody

Leslee Silverman is a national leader in Canadian theatre for young audiences. For twenty-two years she has served as the Artistic Director of Manitoba Theatre for Young People.

Born in Winnipeg, Leslee received a BA (English) from the Univ. of Manitoba and a MA (Drama) from the Univ. of Colorado. Prior to embarking upon a full-time career in theatre, she held such diverse jobs as freelance director, midnight street worker and education researcher - all in the interests of children. She served as Education Chair for the Women's Federation of BC and did post-graduate work at the University of Toronto.

As a young person, Leslee acted in student productions both at the Manitoba Theatre School, where she was strongly influenced by the late John Hirsch, and in the Univ. of Manitoba's Drama Department. In her twenties, she served as a teacher and consultant at the Manitoba Theatre Workshop (now Prairie Theatre Exchange), oversaw the Manitoba Drama Festivals and led the Theatre School for Vancouver's Green Thumb Players (now Green Thumb Theatre for Young People). In 1982, Leslee assumed the Artistic Directorship of Actors' Showcase, an amateur theatre troupe formed in 1965. Under (her leadership, the troupe was reborn as a professional company, the Manitoba Theatre for Young People (MTYP), and assumed a national profile, helping to redefine theatre for

youth, "away from entertainment for entertainment's sake and toward a theatrical mix that includes social activism and new approaches to traditional material" (*Canadian Theatre Review*, 1985).

Leslee's leadership of MTYP has been remarkable. She has kept a main-stage tradition for children and parents alive in Western Canada, and has instituted the only season for teens in the country. Under her direction, MTYP tours to schools more extensively than any other Manitoba arts organization, reaching 135,000 audience members each year, and operates a year-round theatre school for over 1,500 students. Her commitment to social justice has been clear from the start, with *Feeling Yes, Feeling No: A Child Sexual Abuse Prevention Program*, which was seen by almost every school child in Manitoba between 1983 and 1990. Subsequent productions explored poverty, racism, bullying and many other issues faced by young people.

She has nurtured the development of new work for young artists and commissioned work from such major Canadian artists as Dennis Foon (*Seesaw, Chasing the Money*), John Murrell (*The Odyssey*), Ronnie Burkett (*The Chalmers Award-winning Old Friends*), Drew Hayden Taylor (*Boy in a Treehouse*), Rick Miller (*Into the Ring*), Ian Ross (*Baloney and An Illustrated History of the Anishnabe*) and Kim Selody (*The*

Hobbit - adaption). Her personal directing credits include work at the National Arts Centre, the Citadel and Young People's Theatre (now the Lorraine Kimsa Theatre for Young People).

She has invited companies from around the world, introducing young audience to theatrical traditions from Asia, the United Kingdom, Europe, Australia and the United States, and has collaborated internationally to produce Sweden's Nationalteatern's *The Little Gentleman*, Italy's Teatro dell'Angelo's *Robinson and Crusoe* and, most notably Finland's *Comet in Moominland*, which has come to be MTYP's signature piece because of its unique style of presentation: a white silk tent enclosing a world of miniatures. Nominated in 1994 for a Chalmers Award and winner of the Canadian Institute of the Arts for Young Audiences Award in 1992, *Comet* frequently tours to cities throughout North America. MTYP often produces the Canadian premiers of such classics as *Where the Wild Things Are*, *Pippi Longstocking*, and Dennis Lee's *The Ice Cream Store and More*.

In a province whose aboriginal population is proportionately among the highest in Canada, Leslee's personal commitment to reflecting the experiences of First Nations peoples has been demonstrated through such productions as *The Rememberer*, *Toronto at Dreamer's Rock*, *The Boy in the Treehouse* and *An Illustrated History of the Anishnabe*. Eminent Aboriginal artists such as Ian Ross, Tina Keeper and Adam Beech credit Leslee and MTYP with supporting and nurturing their career development.

Leslee has herself directed over seventy-five productions for the company. These credits include: *The Secret Garden*, *New Canadian Kid*, *The Rememberer*, *Night Light*, *Robinson and Crusoe*, *Liars*, *Skin*, *I am a Bear!* and *Naomi's Road*.

In October 1999, as a direct result of Leslee's vision, MTYP built its own performance facility, the CanWest Global Performing Arts Centre situated at The Forks Historic Site in Winnipeg. Fourteen years in the making, the building features a fully re-configurable theatre, four studios, a rehearsal room, a wardrobe, prop and scene building shops and administrative office space. MTYP is the only English theatre for young audiences in Canadian history to build its own facility.

As part of Canada's 125th Anniversary celebration, Leslee was awarded the 125th Silver Jubilee Award. The same year, MTYP was awarded the Canadian Institute for the Arts for Young Audiences Award. In 2001, Leslee was awarded the YWCA Woman of Distinction Award in the Arts and Culture category for her "significant contribution to the well-being of our community". In 2002, Mayor Glen Murray presented her with a Certificate of Appreciation from the City of Winnipeg, and the following year she received the first Manitoba Arts Council Award of distinction recognizing "the highest level of artistic excellence and distinguished career achievement by a professional Manitoba artist."

A remarkable theatre artist, an advocate for young people, a mentor for young artists, a tireless worker for the betterment of her community - Leslee is all of these things and more. Her work has touched the lives of hundreds of thousands of young people and, in the course of her career, she has significantly raised the profile and standard of work for young audiences in Canada.

Membership / Adhésions

(as of May 20, 2004 / en date du 20 mai 2004)

- George Belliveau

Year	Total	Paid	Indiv./Instit.	Stu/Unemp/Ret	Hon
1999	202	178	113	65	24
2000	213	181	119	62	32
2001	213	181	121	60	32
2002	192	161	86	77	32
2003	196	161	96	65	35
2004	144	111	64	37	33

These numbers are approximately where we were last year at this time. We usually expect 15-20 members to sign up at the conference, then the libraries will send in their renewals in late May early June. I anticipate the numbers to be around the same as last year. Over the last 3-4 years there has been a slight decline and we should try and maintain our members and recruit new ones.

Ces données reflètent à peu près celles recueillies au même moment l'an dernier. On s'attend généralement à ce que 15 à 20 nouveaux membres s'inscrivent lors du colloque, puis les bibliothèques renouvelleront leurs inscriptions vers la fin de mai et le début de juin. Je m'attends à ce que le nombre de membres soit à peu près le même que l'an passé. Toutefois, au cours des trois ou quatre dernières années, ce nombre a légèrement diminué et nous devons tenter de conserver nos membres et d'en recruter de nouveaux.

2005 ACTR Conference / Congrès de l'ARTC 2005

Association for Canadian Theatre Research
Association de la recherche théâtrale au Canada

Call for Papers

The next ACTR annual conference will be held May 28 to 31, 2005, at the University of Western Ontario, as part of the 2005 Congress of the Social Sciences and Humanities. The programming committee invites conference papers on topics related to the Association's mandate, which includes the full range of research by our membership into theatre history, theory, pedagogy and practice, both Canadian and international. In particular we invite proposals relating to the general conference themes:

Paradoxes of Citizenship: Environments, Exclusions, Equity

Actors, designers, directors, playwrights and educators are particularly encouraged to share their work in the form of workshops, performance pieces or demonstrations.

Please forward proposals in the form of a 250-word (maximum) abstract preferably by email not later than November 30, 2004 to:

Glen Nichols nicholsg@umoncton.ca
President, ACTR
Département d'anglais
Université de Moncton
Moncton, N-B E1A 3E9
(506) 858-4244; fax: (506) 858-4166

Please note that all presenters must be paid-up ACTR members at the time of their presentations.

The Association for Canadian Theatre Research is a non-profit organization founded in 1976 to support and encourage research in theatre and performance studies in Canada, with a special interest in Canadian work.

<http://www.umoncton.ca/facarts/anglais/actr/artc.htm>

AFFICHER S.V.P.

2005 ACTR Conference / Congrès de l'ARTC 2005

Association de la recherche théâtrale au Canada
Association for Canadian Theatre Research

Appel de communications

Dans le cadre du Congrès annuel des sciences sociales et humaines, le prochain congrès de l'ARTC aura lieu du 28 au 31 mai 2005 à l'University of Western Ontario (London). Le comité de programmation invite des propositions sur tout sujet relié au mandat de l'Association, y compris l'éventail de recherche, tant canadienne qu'internationale, au sujet de l'histoire du théâtre, de la théorie, de la pédagogie et de la pratique. En particulier, nous suggérons aux membres les thèmes généraux du congrès:

Les paradoxes de la citoyenneté : environnement, exclusion, équité

Nous invitons tout particulièrement comédiennes et comédiens, scénographes, metteuses en scène et metteurs en scène, dramaturges et pédagogues à partager les résultats de leurs travaux de toute origine.

Les soumissions, sous forme d'un résumé de 250 mots (maximum), devront parvenir avant le 30 novembre 2004, par courrier électronique si possible, à l'adresse suivante:

Glen Nichols nicholsg@umoncton.ca
Président, ARTC
Département d'anglais
Université de Moncton
Moncton, N-B E1A 3E9
(506) 858-4244; fax: (506) 858-4166

Veillez noter que les présentateurs doivent être des membres de l'ARTC qui ont payés leurs cotisations au moment de leurs présentations.

Fondée en 1976, l'Association de la Recherche théâtrale au Canada est une organisation à but non lucratif d'appuyer et d'encourager la recherche dans les études du théâtre et de la performance au Canada avec un intérêt particulier aux oeuvres canadiennes.

<http://www.umoncton.ca/facarts/anglais/actr/artc.htm>

Association News & Notices / Informations de l'Association

2005 Scholarly Awards / Prix d'excellence 2005

Call for Nominations / Appel de nominations

The Richard Plant Award and the Jean-Cléo Godin Award

Guidelines & Call for Nominations / Lignes Directrices & Appel de nominations

Nominations for the Richard Plant Award and the Jean-Cléo Godin Award will be determined primarily by individual committees. These committees have been tasked with surveying a wide range of periodicals throughout the year, with each committee focussing on the appropriate language publications for each award. However, nominations for these prizes are also welcomed from the full membership of ACTR.

The awards honour scholarly work of significant merit in any area of Canadian theatre research. The authors do not have to be members of the Association. The scholarship can appear in any journal or may be an original article published in a book.

The deadline for all Scholarly Award Submissions is December 31, 2004. Nominations must include a letter of support, but a seconder is not necessary. You are welcome to make ONE nomination per award. Members are also encouraged to consider self-nomination. Nominations for all awards should be sent directly to this year's coordinator of Scholarly Awards.

Les nominations pour les prix ``Richard Plant`` et ``Jean-Cléo Godin`` seront déterminées surtout par les comités de sélection. Ces comités ont eu comme tâche de faire un aperçu d'un champ divers de périodiques au cours de l'année, avec chaque comité concentrant sur la langue appropriée pour chaque prix. Par contre, les nominations pour ces prix sont les bienvenues de chaque membre de l'ARTC en même temps.

Ces prix reconnaissent les recherches scientifiques importantes dans n'importe quel domaine de recherche théâtrale au Canada. Il n'est pas nécessaire que les récipiendaires soient membres de l'Association, et les articles peuvent paraître dans n'importe quelle revue ou peuvent avoir été initialement publiée dans un livre.

La date limite pour la nomination des prix d'excellence est le 31 décembre 2004. Les nominations doivent inclure une lettre d'appui, mais une deuxième recommandation n'est pas nécessaire. Vous êtes les bienvenus de donner UNE nomination par prix. Les membres sont aussi encouragés de considérer leur propre nomination. Les nominations pour chaque prix devraient être envoyées directement au coordinateur des prix d'excellence.

Nominations are sought for the following categories / Des nominations sont recherchés dans les catégories suivantes:

Prix Richard Plant Award: article in English / article en anglais

Prix Jean-Cléo Godin Award: article in French / article en français

Scholarly Awards Coordinator / Coordinateur des Prix d'excellence:

Sherrill E. Grace

Dept. of English, 397-1873 East Mall

University of British Columbia

Vancouver, BC V6T 1Z1

B# 604 822 3174 ; Fax#: 604 822 6906

Sherrill.Grace@ubc.ca

The Heather McCallum Scholarship

The Heather McCallum Scholarship was established in 1987 by the Association for Canadian Theatre Research (ACTR) in honour of the former head of the Theatre Department at the Toronto Reference Library. Every year a maximum scholarship of \$1000 is available by competition to established as well as new theatre specialists. Preference is given to theatre research, but projects touching on dance, opera, cinema, television, or scenography are also eligible.

The scholarship is aimed towards projects not usually fundable under other subsidy schemes. For example, the committee will refuse a request for doctoral research money, but will welcome a well-defined project including subsidy for

travel to theatre sites, for consulting special collections, for purchase or access to film or video materials.

Candidates are asked to submit the following:

1) a letter (1 to 2 pages) describing the project for which assistance is required. 2) a detailed breakdown of costs 3) information concerning applications to other granting agencies 4) a current Curriculum vitae 5) the names of two persons who have been asked to send letters of reference directly to the Secretary of the Committee. These letters should comment on the project, on the candidate's scholarship record and potential.

This year's deadline for applications for the 2004 Heather McCallum Scholarship is

1 April 2005. Applications should be sent to:

Email/courriel: hurley@interchange.ubc.ca

Erin Hurley

Department of English
University of British Columbia
397 - 1873 East Mall
Vancouver, BC V6T 1Z1

For more complete information concerning Terms of Reference, Selection Criteria and Application Procedures, please refer to the ACTR website: <http://www.umoncton.ca/facarts/anglais/actr/artc.htm>.

To contribute to the McCallum Fund, your tax deductible contribution will be welcomed warmly by our treasurer, Brian C. Parkinson, Division of Theatre & Dramatic Arts, University of Lethbridge, Lethbridge, AB T1K 3M4 <parkinson@uleth.ca>

La Bourse Heather McCallum

La Bourse Heather McCallum fut établie en 1987 pour honorer l'ancienne directrice du Département de théâtre de la Bibliothèque de Référence de la Communauté urbaine de Toronto. Cette bourse annuelle, d'un montant maximum de 1000 \$, est à la disposition des spécialistes du théâtre, non seulement ceux qui sont établis, mais aussi les débutants. Tout en restant ouverte à chaque champ d'activité artistique comme la danse, l'opéra, le cinéma, la télévision et la scénographie, la bourse accorde la préférence aux études qui sont particulièrement liées à la recherche théâtrale. Elle est orientée vers des projets qui ne rencontrent pas les conditions requises pour obtenir d'autres subventions. Par exemple, le comité refusera une demande de subvention pour des frais de recherche doctorale, mais accueillera des projets bien définis, liés au domaine de la recherche, tels: la subvention de déplacement pour visiter les sites de théâtres, pour consulter une collection spéciale d'ouvrages, pour l'achat ou le transfert de matériel filmé ou sur videocassette, ou pour l'archivage.

Les candidats doivent soumettre:

- a) une lettre d'une ou deux pages décrivant le projet et sa contribution à la discipline
- b) un bilan détaillé des dépenses
- c) l'information sur autres demandes faites aux autres sources de subvention
- d) un curriculum vitae récent
- e) le nom des deux personnes qui fourniront des références écrites directement au secrétaire du comité. Les lettres doivent porter sur le projet, sur le dossier scolaire du candidat ou de la candidate, et sur son potentiel.

La date limite d'acceptation des demandes pour la bourse de 2004 est le 1 avril 2004. Pour soumettre une demande, on doit s'adresser à:

Erin Hurley
e-mail: hurley@interchange.ubc.ca
Department of English
University of British Columbia
397 - 1873 East Mall
Vancouver, BC V6T 1Z1

Pour plus de renseignements sur les critères de la Bourse Heather McCallum, vous pouvez consulter le site web de l'ACTR/ARTC : <http://www.umoncton.ca/facarts/anglais/actr/artc.htm>

La Bourse Heather McCallum est aussi une fondation charitable sujette aux dégrèvements d'impôts. Le public est invité à faire un don à l'ordre du "ACTR Heather McCallum Scholarship Fund" et de l'envoyer à: Brian C. Parkinson, Division of Theatre & Dramatic Arts, University of Lethbridge, Lethbridge, AB T1K 3M4 <parkinson@uleth.ca>

EMPLOYMENT OPPORTUNITIES

University of Lethbridge Faculty of Fine Arts Department of Theatre & Dramatic Arts

Assistant Professor –Drama Performance

The University of Lethbridge, Faculty of Fine Arts, and Department of Theatre & Dramatic Arts invites applications for a four-month term appointment at the rank of Assistant Professor in the area of Film and Television Studies, commencing January 2, 2005. This appointment is subject to Board of Governor's approval. The candidate will teach three courses for the Spring 2005 semester in the areas of Film Studies, Canadian Film and Television Studies.

A Graduate degree and teaching experience is preferred. Professional theatre and/or film experience would be an asset.

The Faculty of Fine Arts, housed in the Centre for the Arts with state-of-the-art equipment and facilities, offers degree programs in Music, Art, Drama, and New Media within the liberal arts education context and focuses on excellence in teaching and research/creative activity. For more information about the University of Lethbridge, please visit our website at: <http://www.uleth.ca>

Interested candidates should submit a letter describing interest and all areas of teaching expertise, a current curriculum vita, statement of teaching philosophy, as well as three letters of reference from qualified referees who can assess the candidate's teaching or the names of three referees who could be contacted by phone by the closing date of November 1, 2004. Address applications to:

Dr. C. J. Skinner, Dean
Faculty of Fine Arts
The University of Lethbridge
4401 University Drive
Lethbridge, AB T1K 3M4
Tel: (403) 329-2155
Fax: (403) 382-7127 email: skinner@uleth.ca

The University is an equal opportunity employer and offers a non-smoking environment. All qualified candidates are encouraged to apply, however, Canadians and permanent residents will be given priority.

The Department of Dance at York University

The Department of Dance at York University invites applications for up to two full-time tenure track positions in Dance at the rank of Assistant Professor, to commence 1 July 2005. All positions are subject to budgetary approval.

We seek versatile and accomplished dance scholars, preferably with a completed PhD by July 2005 (ABD with dissertation in progress may be considered), with significant research strength in at least one, and teaching capability in several, of the following areas: dance and technology; dance history/writing/criticism; world dance; community dance; documentation and reconstruction; dance film/video; dance science/somatic education; production/design for dance; dance anthropology/ethnology; dance/arts education; dance and gender studies; arts management. The successful candidates will be expected to teach in several of these areas.

An ideal candidate would be well qualified to teach in both studies and studio areas, to both majors and non-majors, and in both seminar and large lecture situations. S/he will have had some experience teaching at the post-secondary level, and will have experience and interest in interdisciplinary teaching and research/creation. S/he will be willing to make regular and substantial service contributions to the department, Faculty of Fine Arts, and York University, a duty expected of all tenure stream faculty. The position will involve both undergraduate and graduate teaching and research supervision.

All qualified candidates are encouraged to apply; however, Canadian citizens and Permanent Residents will be given priority. York University is an Affirmative Action Employer.

A letter of application with an up-to-date curriculum vitae, a statement of research and teaching interests, names and addresses of three referees, teaching dossier/teaching evaluations, and (if applicable) videotapes and reviews

of works created should be sent to:

Professor Penelope Reed Doob, Chair
Department of Dance, Faculty of Fine Arts
York University
4700 Keele Street
Toronto, Ontario M3J 1P3
Fax: 416-736-5743
E-mail: prdoob@yorku.ca

Conferences and Calls / Colloques et appels

DANCE AND HUMAN RIGHTS

University of Quebec, Montreal, Canada

The Congress on Research in Dance in collaboration with the doctoral programme Etudes et Pratiques des Arts (EPA) and the Département de danse de l'Université du Québec à Montréal is organizing an international conference to examine the many ways that dance relates to human rights issues. Presenters may consider (but are not limited to) the following questions:

- How has dance/movement been used by regimes or other groups as a means of oppression, as propaganda, or as integral to crimes against humanity?
- How has dance been regulated through laws, bans, and other means?
- How has choreography been used to comment on and challenge human rights abuses?
- How has dance been made accessible to marginalized populations, how have marginalized populations asserted a presence through dance?
- How has dance been used as a means of healing and creating well being for victims of human rights abuses?
- How have practices, theories and/or individuals and institutions in the dance profession assisted or hindered promotion of human rights?
- How have dance professionals addressed their own rights through unions, strikes, contracts, or other means?

Presentations may include individual papers, panels, roundtables, workshops, and lecture-demonstrations; and other original forms of presentation may also be considered.

DEADLINE — POSTMARKED OR EMAILED BY FEBRUARY 1, 2005

For details on how to submit proposals, contact:

Dr. Naomi Jackson
Department of Dance
Herberger College of Fine Arts
Arizona State University
PO Box 870304, Tempe, Arizona
USA, 85287-0304
naomi.jackson@asu.edu

THE MONOLOGUE

Contributions are invited for an ACTR/ARTC Panel at the up-coming 2005 conference. Canada's dramatic landscape has been and continues to be populated by the monologue, or one-person show. "From the earliest history of professional theatre in this country, monologues have existed. Mark Twain and Charles Dickens both toured to Canada to present their stories. But because of the ticket price to size ratio, monologues were rarely seen by audiences (or critics) as a good theatre bargain unless they were fronted by truly international stars." (Encyclopedia of Canadian Theatre) The current situation is very different. Many of Canada's leading theatre practitioners, such as Robert Lepage, have created interesting and engaging monologues. As well, the form has become a staple of the Canadian Fringe Festival. This panel looks to explore a variety of topics related to the monologue including, but not limited to, the impact of reduced arts funding as an impetus for producing one-person shows, performance issues arising from the monologue's unique requirements, portrayal of multiple characters, Mono-dramatic dramaturgy, questions of identity, and gender issues. Writers to be explored might include R. H. Thomson, Joan MacLeod, Guillermo Verdecchia, Kent Stetson, Anne-Marie Woods, Daniel MacIvor, and Linda Griffiths.

Potential participants are asked to submit 1) a 750-word proposal, with bibliography, outlining the topic being addressed; 2) a 100-word abstract; and 3) a 50-word biographical statement.

Please submit an electronic copy of the proposal by e-mail, in addition to three hard copies by regular mail by November 15, 2004. Completed papers should be approximately 15 minutes in length. Please send email proposals to gdoran@upeil.ca and hard copies to: Dr. Greg Doran, Department of English, University of Prince Edward Island, 550 University Avenue, Charlottetown, PEI, C1A 4P3.

SPECIAL ISSUE OF *THEATRE RESEARCH IN CANADA*

A special TRIC issue on drama/theatre education scheduled to come out late in 2005. Investigate a teaching approach, examine the process of transmission between university educator and student, question what motivates us to teach the art, consider the social and cultural influences of drama/theatre education, and/or explore the current or potential interaction between educational institutions and theatre practitioners.

English and French universities across Canada offer teacher training programs that include drama/theatre education. University educators engaged in the teaching of drama education aim to awaken in their students the play, the characters, and the stories that arise through drama and theatre activities. Furthermore, university educators often hope to foster an appreciation for the aesthetic and practical qualities of live theatre, and the ability to use drama as a 'window' into the complex social, political, and broadly historical contexts of the play's composition, as well as its original and subsequent performances. University dramatic/theatre arts educators are faced with the question of how to best transmit and share their artistic understanding. This transmission must go beyond a passion for the art form, even though this is crucial. It should take into consideration an understanding and appreciation of developed strategies and approaches without sacrificing the spontaneity and play of drama/theatre. University guidelines and provincial curricula must be respected by the instructor, as well as individual and collective needs of the group of students. Both the process and product must be considered by university educators in order to enable future teachers to appreciate and foster the creative and dynamic building process as well as the fine tuning of performance. How do university educators create an environment where the skills and techniques are introduced, yet the openness to play and creativity are not stifled? How do these educators foster the bringing to life of characters and stories with thirty students?

Co-editors: George Belliveau and Francine Chaine

UN NUMÉRO SPÉCIAL DE LA REVUE *TRIC/RTC*

Un numéro spécial de la revue TRIC/RTC est prévue à la fin de 2005. Questionner les différentes approches d'enseignement dans un contexte de formation universitaire, scruter le processus de transmission du savoir artistique entre les professeurs et leurs étudiants, ce qui motive ceux-ci à poursuivre l'enseignement de cet art, considérer les influences sociales et culturelles entre la formation universitaire et le milieu théâtral, voilà quelques objectifs qui pourront faire l'objet de ce numéro thématique portant sur l'art dramatique/théâtre.

Les Universités anglophones et francophones du Canada offrent un programme de formation de premier cycle en enseignement de l'art dramatique/ théâtre s'adressant aux futurs spécialistes de cette discipline artistique. Les professeurs des universités qui enseignent cette matière invitent leurs étudiants à la découvrir à travers le jeu, les personnages et les récits qui émergent dans des activités dramatiques et théâtrales. Ils les encouragent aussi à apprécier les représentations théâtrales d'un point de vue esthétique et pratique tout en les considérant comme d'un point de vue social, politique et même historique. Les professeurs d'art dramatique/théâtre des universités sont confrontés à plusieurs questions, dont celle de la transmission et du savoir artistique qui va au-delà de leur passion pour cet art, bien que celle-ci s'avère essentielle. Ils doivent communiquer à leurs étudiants le plaisir de la découverte et la recherche de solutions originales dans le processus de création, mais aussi dans l'élaboration d'une production artistique. Comment alors arriver à créer un environnement intégrant habiletés et techniques sans perdre de vue une ouverture au jeu et à la créativité des étudiants? Comment ces professeurs peuvent-ils faire surgir des personnages et des histoires dans une classe de trente étudiants?

Sous la direction de George Belliveau et Francine Chaine

CALL FOR WORKSHOPS, CONFERENCE PAPERS, PERFORMANCES AND PLAYS FESTIVAL OF ORIGINAL THEATRE , FEBRUARY 10-13, 2005

The Annual Festival of Original Theatre, produced by The Graduate Centre for Study of Drama at the University of Toronto explores the possibilities of theatre in theory and practice. FOOT 2005 is an entirely student-run event that investigates the theme "Bodies in Space" in a combination of short plays, conference papers, and workshops. We especially welcome submissions that might interlink performances, workshops and/or papers. There will be a series of practical workshops offered over the course of the festival as well as a conference, in which theatre practitioners, students of the craft, and academic experts are afforded the opportunity to come together and to share their research.

** The plays-performances are to be 15-30 minutes in length. Please submit as comprehensive a description as possible (full script not required), by November 1, 2004.

** Conference papers are to be 20 minutes in length. Please submit a 200 word abstract by November 1, 2004. As this is a festival that celebrates and interrogates the body, "papers" that are not delivered in the traditional manner (that is, those that might be labeled "performance papers") are also welcome but are subject to the same length restriction.

** Workshop proposals are not limited in length. Please submit as comprehensive a description as possible by November 1, 2004.

For complete information write to dcfoot2005@yahoo.ca or visit <http://gradrama.sa.utoronto.ca/foot/>

COMPARATIVE DRAMA CONFERENCE

Papers reporting on new research and development in any aspect of drama are invited for the **29th Comparative Drama Conference** that will take place at **California State University, Northridge**, March 31 – April 2, 2005. Papers may be comparative across disciplines, periods, or nationalities; and may deal with any issue in dramatic theory, criticism, and literature or any method of historiography, translation, or production. Papers should be 15 minutes in length and should be accessible to a multi-disciplinary audience. Scholars and artists in all languages and literatures are invited to **email a 400 word abstract** (with paper title, author's name, institutional affiliation, and postal address at top left) to Dr. Kevin Wetmore at compdram@csun.edu by **11 December 2004**.

For more information please call 818-677-3314
Email compdrama@csun.edu Or go to <http://www.csun.edu/comparativedrama>

Announcements / Annonces

Playwrights Canada Press advises that *Canadian Theatre History: Selected Readings*, edited by Don Rubin and formerly published by Copp Clark, is **back in print**, and that *Beyond the Pale: Dramatic Writing from Native Writers and Writers of Colour*, New Edition Edited by Yvette Nolan is available. All new monologues and scenes.

THE LITERARY ENCYCLOPEDIA AND LITERARY DICTIONARY This Encyclopedia/Dictionary provides up-to-date entries on Canadian playwrights from the earliest times to the present. To read completed pieces and to see which ones are in progress, go to <http://www.LitEncyc.com>. The Canadian editors are Denis Salter (McGill), Glen Nichols (Univ. de Moncton) and Wendy Roy (Univ. of Saskatchewan). Glen Nichols is responsible for the drama section while Wendy Roy handles fiction and poetry. On 14 August 2004, the Literary Encyclopedia recorded its millionth visit since the start of 2004. If you are interested in writing entries, please contact Glen Nichols (nicholsg@umoncton.ca) or Wendy Roy (Wendy.roy@usask.ca). Denis Salter, McGill University

Membership List / Répertoire des members 2004

Kristof Joseph Kozak

Wirth Institute for Austrian and Central
European Studies
300 Arts Building, University of Alberta
Edmonton, AB T6G 2E6
B# (780) 492-1471; H#: (780) 433-9101;
Fax#: (780) 492-4340
kkozak@ualberta.ca
Philosophy and History of Theatre, Dramatic
Tragedy, History of Tragedy, Modern and
Post-Modern Drama, 20th Century
Literature, Modernism

Douglas Arrell

Dept. of Theatre, U. of Winnipeg
515 Portage Ave.
Winnipeg, MB R3B 2E9
B# 204 786 9287; H#: 204 774 0453;
Fax#: 204 774 8882
d.arrell@uwinnipeg.ca
Canadian theatre history Lesbian / Gay
theatre

Amanda Lockitch

4169 Staulo Crescent
Vancouver, B.C. V6N 3S1
B# ; H#: (604) 263-7880; Fax#: (604) 263-
1402
alockitch@shaw.ca
working on M.A. at UBC

Jars Balan

Canadian Institute of Ukrainian Studies, 450
Athabasca Hall
U. of Alberta
Edmonton, AB T6G 2E8
B# 780 492 3765; H#: (780) 439-4754;
Fax#: 780 492 4967
jbalan@ualberta.ca

John L. Ball

RR #1
Baysville, ON P0B 1A0
B# ; H#: 705 644 4618; Fax#:
jgball@vianet.ca
Bibliography

George Belliveau

Dept. of Language and Literacy Education
2125 Main Mall, UBC
Charlottetown
Vancouver, BC V6T 1Z4
Maritimes
B# ; H#: 902 566 0459; Fax#: UPEI
gbelliveau@upe.ca
Drama in education, memory plays,
contemporary Canadian drama

Serial Acquisitions Mackimmie Library

The University of Calgary
2500 University Drive N.W.
Calgary, AB T2N 1N4
B# ; H#: ; Fax#:

Diane Bessal

Dept. of English
University of Alberta
Edmonton, AB T6G 2E5
B# ; H#: 780 439 3766; Fax#:
Regional Theatre (particularly prairies)
Edmonton Theatre History

Paul Haiferty

C-569 Church Street
Toronto, ON M4Y 2E4
B# 416 949 2473 (cell); H#: 416 961 4124;
Fax#:
Canadian Gay Theatre

Mark Blagrove

Department of English
Mt. Allison University, 63D York Street
Sackville, NB E4L 1G9
B# 506 364 2542; H#: 506 536 4207;
Fax#: 506 364 2524
mblagrove@mta.ca
19th & 20th Maritime Provinces

C. Edward McGee

Department of English
St. Jerome's University, 290 Westmount
Rd
Waterloo, Ontario N2L 3G3
B# (519) 884-8110 ext 280; H#: (519) 749-
9140; Fax#: (519) 884-5759
cemcgee@uwaterloo.ca
Shakespeare

Éric Paré

7910 Foucher
Montréal, Québec H2R 2L1
B# ; H#: (514) 490-1302; Fax#:
marguerteduras1996@yahoo.fr
PSychanalyse, sémiotique (tensive)

Jennifer Drouin

Department of English
McGill University, 853 Sherbrooke St. W
Montréal, Québec H3A 2T6
B# ; H#: (514) 842-6139; Fax#:
jennifer.drouin@mail.mcgill.ca
20th Century Québécois Adaptations of
Shakespeare

Claire Borody

191 Hill Street, Winnipeg, MB R2H 2L7
B# 204 786 9006; H#: 204 233 7461;
Fax#:
c.borody@uwinnipeg.ca
Performance theory; Contemporary
Canadian theatre; East Asian theatre

Judith Mendelsohn

205, 1224-14th Ave SW
Calgary, AB T3C 0V9
B# ; H#: 403-541-0567; Fax#:
jemendel@ucalgary.ca
Black Canadian women playwrights

Alex Boutillier

29 Arnold Dr.
Fall River, NS B2T 1E5
B# 902 835 2433; H#: 902 860 3106;
Fax#: 902 835 6971
aboutillier@ns.sympatico.ca
Theatrical traditions of Nova Scotia

Andre Brassard

2950 rue Masson
Apt. 303, Montréal, QC H1Y 1X4
B# ; H#: ; Fax#:

Frank Burke

Musical Director Staged Right!
90 Willow St. Apt. 506
Ottawa, ON K1R 6W1
B# 613 232 6968; H#: 613 232 6968;
Fax#:
frankeburke@hotmail.com
Children's Theatre, Musical Theatre,
Canadian Theatre

Rebecca Burton

Graduate Centre for Study of Drama, Uof T
214 College St, 3rd Floor
Toronto, ON M5T 2Z9
B# ; H#: 416 536 0916; Fax#:
becca_burton3@hotmail.com
Canadian (and) local theatre history,
particularly women's and feminist theatre

Christina Iovita

Théâtre de l'Utopie
4107, rue de Mentana
Montréal, QC H2L 3S1
B# 514 529 7430; H#: ; Fax#: 514 495
3005
ciovita@sympatico.ca

Playwrights Press Ltd (PACT) c/o Angela Robelro

215 Spadina Ave., Ste 230
Toronto, ON M5T 2C7
B# ; H#: (416) 703-0013; Fax#:

Thomas J. Cahill

39 Quidi Vidi Village Rd.
St. John's, NL A1A 1E9
B# ; H#: ; Fax#:

Kathy Chung

244 Rushmore Rd #3
Toronto, ON M6H 2Y8
B# ; H#: 416 532 7017; Fax#:
kchung@chass.utoronto.ca
Canadian theatre history & drama, women
in theatre, Sharon Pollock

Margaret Coderre-Williams

6057 Meadowhill Crescent
Orleans, ON K1C 5S2
B# 613 562 5762; H#: 613 830 2989;
Fax#: 613 562 5993
mcoderre@uottawa.ca
Design for the Theatre, Set, Costume and
Lighting

Joy Coghill

311-2020 E. Kent Ave.
Vancouver, BC V5P 4X1
B# ; H#: ; Fax#:

Virginia Cooke

Dept. of English, UC of the Fraser Valley
33844 King Rd
Abbotsford, BC V2S 7M9
B# 604 854 4516; H#: 604 882 3902;
Fax#: 604 855 7558
cookev@ucfv.bc.ca
Irish drama / Canadian drama / History of
theatre

Nancy Copeland

Department of English and Drama 227N,
U. of Toronto at Mississauga
3359 Mississauga Rd.N
Mississauga, ON L5L 1C6
B# 905 828 3761; H#: ; Fax#: 905 828
5202
necopela@utm.utoronto.ca
Women in theatre, Feminist performance
theory, Restoration and Eighteenth
Century theatre

Canadian Council for the Arts

P.O. Box 1047
Ottawa, ON K1P 5V8
B# ; H#: ; Fax#:

Cam Culham
P.O. Box 1700, STN CSC
Victoria, BC V8W 2Y2
B# 250 721 8469; H#: 250 812 6854;
Fax#:
cculham@uvcs.uvic.ca
Potential of Drama (TIE-DIE) in adult ESL
ed-language acquisition Drama for
Language and Intercultural Learning

Moir Day
John Mitchell Bldg. 118 Science Pl.
University of Saskatchewan
Saskatoon, SK S7N 5E2
B# 306 966 5193; H#: 780 466 8957 306
653 4729; Fax#: 306 966 8193
moiraday@duke.usask.ca
Western Canadian Theatre, Women in
Western Canadian Theatre

Geraldo Ferreira de Lima
Rua Lourdes Maria da Silva, 175
44036-550 Feira de Santana BA
Mangabeira, BRASIL
B# 011 55 75 224 8265; H#: 011 55 75
221 3456; Fax#: 011 55 75 221 3456
lima@gd.com.br
Canadian Drama from the 70s on

Piet Defraeye
Dept. of Drama FAB 3-146
University of Alberta
Edmonton, AB T6G 2C9
B# 780 492 1097; H#: 780 447 2413;
Fax#: 780 492 9156
defraeye@ualberta.ca
Theory of drama; modern drama &
Canadian theatre European Reception
Theory

Roxanne Dicke
Keyano College, 8115 Franklin Ave.
Ft. McMurray, AB T9H 2H7
B# 780 791 8984; H#: ; Fax#:
roxanne.dicke@keyano.ca

Peter Dickinson
Dept. of English, Simon Fraser University
8888 University Drive
Burnaby, BC V5A 1S6
B# 604 291 3762; H#: 604 872 0993;
Fax#: 604 291 5737
peter_dickinson@sfu.ca
modern canadian drama, quebécois
drama, drama and film, queer theory, gay
and lesbian drama, theories of
performance, drama and film, comparative
Canadian drama, gender studies, film
studies

Maurizio Dodaro
189 King St Toronto, ON M9N 1L8
B# ; H#: 416 247 3431; Fax#:
maurizio.dodaro@utoronto.ca
Turn of the century opera, commedia dell
arte, modern theatre

Joyce Doolittle
2108 7th st. SW
Calgary, AB T2T 2X2
B# ; H#: ; Fax#:

Len Doucette
15 Deep Dene Drive
West Hill, ON M1C 1L6
B# ; H#: 416 284 8573; Fax#:
leonard.doucette@sympatico.ca
French Canadian Drama (all areas and
periods)

Barbara Drennan
Arts for Living
469 Monterey Ave
Victoria, BC V8S 4T8
B# ; H#: 250 595 3983; Fax#:
drennan@islandnet.com
Applied Theatre, Canadian Theatre,
Performance and Semiotics

James Dugan
Department of Drama
University of Calgary
Calgary, AB T3G 1M1
B# 403 220 6458; H#: 403 208 8285;
Fax#: 403 284 0713
jdugan@ucalgary.ca
Canadian Drama, Theatre History

Patrick Finn
St. Mary's College
14500 Bannister Rd. SE
Calgary, AB T2X 1Z4
B# 403 254 3736; H#: 403 920 0704;
Fax#: 403 531 9136
patrickfinn@shaw.ca
Shakespeare, Performance Studies, New
Melin

David Eden
Robarts Research Library
U of Toronto, 130 St. George Street
Toronto, ON M5S 1A5
B# 416 978 5352; H#: 416 960 0264;
Fax#: 416 971 3131
david.eden@utoronto.ca
Canadian Theatre, James Reaney

David Fancy
6798 de la Roche
Montréal, QC H2S 2E4
B# ; H#: 514 274 0464 ; Fax#:
davidfancy@hotmail.com
Representations of ethnicity, theatre and
development

David Ferry
74 Ivy Ave
Toronto, ON M4L 2H7
B# ; H#: 416 465 1314; Fax#:
appledor@sympatico.ca
canadian theatre; directing techniques;
performance techniques

Louise Forsyth
Box 6046
Fernie, BC V0B 1M6
B# (250) 423-0405; H#: (250) 423-3378;
Fax#: (250) 423-3413
louise.forsyth@usask.ca
Feminist theatre in French and English;
Québec theatre

Rosa Fracassa
189 King St
Toronto, ON M9N 1L8
B# ; H#: 416 247 3431; Fax#:
Turn of the century opera, commedia
dell'arte, modern theatre

Jessica Gardiner
1704 - 35 Charles St. West
Toronto, ON M4Y 1R2
B# ; H#: ; Fax#:
jessica@ldirect.com
Late Victorian theatre & drama (, Britain,
U.S.)

Christiane Gerson
20, rue Récollet
Salaberry-De-Valleyfield, QC J6S 2H5
B# ; H#: 450 371 1700; Fax#:
cgerson@rocler.qc.ca
Réception du spectateur, Études
théâtrales, Réception esthétique, Pratique
spectaculaire

Albert-Reiner Glaap
Heinrich-Heine-Universität Anglistisches
Institut
Düsseldorf, 40878 Germany
B# 0049 211 8114588 ; H#: 0049 2102
846570; Fax#: 0049 2102 848075
glaap@phil-fak.uni-duesseldorf.de
Contemporary English, English-Canadian
and New Zealand drama and theatre.

Muriel Gold
127 - 4300 de Maisonneuve Ouest
Montréal, QC H3Z 1K8
B# ; H#: 514 932 0026; Fax#: 514 932
9326
murielgoldpoole@videotron.ca
actor training methodologies; children's
theatre history; developmental drama;
drama with special populations, directing

Sherrill E. Grace
Dept. of English, 397-1873 East Mall
University of British Columbia
Vancouver, BC V6T 1Z1
B# 604 822 3174 ; H#: 604 266 2450;
Fax#: 604 822 6906
Shemill.Grace@ubc.ca
Contemporary Canadian drama; Women
playwrights; Lill, Pollock. Thompson;
Interarts comparison, 20th C Canadian,
Theatre Theory

Cynthia Grant
Company of Sirens, 736 Bathurst St.
Toronto, ON M5S 2R4
B# 416 466 5607; H#: ; Fax#:

Chris Grignard
601 - 8515 112th Street
Edmonton, Alberta
B# ; H#: ; Fax#:
grignard@ualberta.ca
Gay plays, First Nations Drama,
Playwriting/Dramaturgy

David Halliday
58 Greta Street
Oshawa, ON L1G 2P6
B# ; H#: 905 723 5669; Fax#:
Contemporary Canadian Drama

John (Alex) Hawkins
8207 - 93A Avenue
Edmonton, AB T6C 1V5
B# 780 492 8714; H#: 780 465 5821;
Fax#: 780 462 9835
jhawkins@ualberta.ca
Ancient Greek tragedy in performance //
Early 20th century Canadian theatre

Stephen Heatley
Dept. of Theatre, Film, and Creative
Writing
6354 Crescent Rd.
Vancouver, BC V6T 1Z2
B# 604 822 0037; H#: 604 224 3154;
Fax#: 604 822 5985
sheatley@interchange.ubc.ca
Theatre Practice, Acting and Directing,
Commedia dell'arte, Solo Performance

Paul Hébert

263, avenue Royale, St-Petronille
Ile d'Orléans, QC G1A 4C0
B# ; H# ; Fax#:

Tom Hendry

34 Elgin Street
Toronto, ON M5R 1G6
B# ; H# ; Fax#:

James Hoffman

University College of the Cariboo
Box 3010, Kamloops, BC V2C 5N3
B# 250 828 5315; H# 250 372 3571;
Fax#: 250 371 5697
jhoffman@cariboo.bc.ca
B.C. Theatre; postcolonial theory; George
Ryga

Andrew Houston

Dept. of Drama and Speech
Communication
University of Waterloo
Waterloo, ON N2L 3G1
B# 519 888 4567 (7209); H# ; Fax#:
houston@uwaterloo.ca

Shawn Huffman

UQAM-Département d'études littéraires
CP 8888, succ Centre-ville
Montréal, QC H3C 3P8
B# 514 987 3000x4927; H# (514) 934-
1935; Fax# (514) 987-8218
huffman.shawn@uqam.ca
théâtre québécois, dramaturgie,
perception, éclairages

Erin Hurley

Dept. of English #397 1873 E. Mall
University of British Columbia
Vancouver, BC V6T 1Z1
B# 604 822 5101; H# 604 739 8076;
Fax# 604 822 6906
hurley@interchange.ubc.ca
Québécois Theatre and performance,
Performance and Nationalism

Christine Johns

Apt. 3, 604-14 Avenue SW
Calgary, AB T2R 0M8
B# ; H# (403) 259-3267; Fax#:
cajohns@ucalgary.ca
Theatre Pedagogy, Landscape in the
performing arts, canadian culture, Arts in ,
Theatre and Canadian Higher Education

Chrls Johnson

Theatre Program, University College
University of Manitoba
Winnipeg, MB R3T 2M8
B# 204 474 9758; H# 204 261 3065;
Fax# 204 474 7684
cjohns@ms.umanitoba.ca
Western Canadian, George F. Walker,
play development, production

Stephen Burge Johnson

Graduate Centre for Study of Drama,
University of Toronto
North Building, Room 235, 3359
Mississauga Road North
Mississauga, ON L5L 1C6
B# (902) 569-4321; H# ; Fax# (902) 828-
5202
stephen.johnson@utoronto.ca
19th & 20th Century performance; History &
historiography in the US and ; Early Film
history/stage to screen; Performance of
race

Walter Kaasa

7004 Fulton Drive
Edmonton, AB T6A 3V5
B# ; H# 780 466 9307; Fax#:
Kaasa Communication Ltd. 10210 108
Ave. Edmonton T5H 1A8 (780)421-8169

Bill Kerr

Dept. of English HC 3-5
466 University College, University of
Manitoba
Winnipeg, Manitoba R3T 2N2
B# (204) 474-8819; H# (204) 478-7252;
Fax# (204) 474-1684
kerrw@ms.umanitoba.ca
Damaturgy, New Play Development

Rosalind Kerr

Drama Dept. FAB 3-146
U. Alberta
Edmonton, AB T6G 2C9
B# 780 430 8737; H# 780 430 9145;
Fax# 780 492 9156
rosalind.kerr@ualberta.ca
Feminist materialist ananlysis,
Gay/lesbian/queer

Lia Marie Talla

Apt#1006, 370 Metcalfe St.
Ottawa, On K2P 159
B# 613 562 5800 ext 1159; H# 613 236
2356; Fax#:
Itali023@uottawa.ca
Canadian Drama, Female Playwrights,
Feminist Theatre

Bruce Kirkley

University College of the Fraser Valley
Theatre Dept. 45635 Yale Rd.
Chilliwack, BC V2P 6T4
B# 604 702 2613; H# ; Fax# 604 792
2615
bruce.kirkley@ucfv.ca
Performanc and Media, Acting, Voice,
Directing

Mikko Kivisto

Department of Theatre, University of
Illinois at Urbana-Champaign
4-122 Krannert Centre for the Performing
Arts, 500 South Goodwin Avenue Urbana,
IL 61801 USA
B# 217 384 8450; H# (217)384-8450;
Fax# 217 333 2371
mkivisto@uiuc.edu
Tomson Highway

Susan Knutson

Université Sainte-Anne
Church Pt., NS B0W 1M0
B# 902 769 2114; H# 902 837 5977;
Fax# 902 769 2930
knutson@ustanne.ednet.ns.ca
Acadian Theatre, Shakespeare intertext,
Acadian Theatre

Dominique Lafon

Université d'Ottawa Faculté des Arts
60 rue Université CP 450 succA
Ottawa, ON K1N 6N5
B# 613 562 5800x1091; H# 819 643 4877;
Fax# 613 562 5981
dlafon@uottawa.ca
Dramaturgie quebecoise, franco-
ontarienne, dramaturgie classique XVII et
XVIII siecle

Harry Lane

18 Torrance Crescent
Guelph, ON N1H 1T6
B# 519 824 4120X3147; H# 519 824
5935; Fax# 519 824 0560
hlane@uoguelph.ca
Contemporary Theatre; British;
Scandinavian; one-person scripts

Walter Learning

155 Southampton Drive
Fredericton, NB E3B 4T5
B# ; H# ; Fax#:
walter.learning@rogers.com

Serials Ledy Library

University of Windsor
Windsor, ON N9B 3P4
B# ; H# ; Fax# 519 973 7076

Patrick Leroux

128 Highgate Ave
Pointe-Claire, QC H9R 2X4
B# ; H# 514 695 1627; Fax#:
pleroux@vif.com
English-Canadian-Québécois comparative
drama, Théâtre franco-ontarien et
québécois, théâtre performance art, Arts
management and nineteenth century
French Drama, Franco-Ontarian theatre,
Autobiographical Drama, Arts
Management, C19 French Drama,
Playwriti

Linda Burnett

360-85 Spinnaker Dr.
Halifax, NS B3N 3E3
B# ; H# 902 477 3550; Fax#:
lburnett@dal.ca
Shakespeare, Renaissance Drama,
Shakespeare in Performance, Euripides
and Greek Drama, Canadian Theatre,
Feminism and Theatre, Contemporary
Adaption of Canonical Drama

Laura Levin

2130 Harrison St., Apt. #5
San Francisco, CA 94110
USA
B# ; H# 415 621 5810; Fax#:
laura@theater.berkeley.edu
Avant-Gard Performance, Feminist
Theatre, Environmental Theatre

Serials Libraries Division

University of Washington
Box 352900
Seattle, WA 98195 2900
USA
B# ; H# ; Fax#:

Acquisitions/Serials Library

B100 Mackintosh-Corry Hall
Queen's University Libraries
Kingston, ON K7L 5C4
B# ; H# ; Fax#:

University of Ottawa Acquisitions Dept

University of Ottawa
65 University
Ottawa, ON K1N 9A5
B# ; H# ; Fax#:

Lisa La Flamme

2406 West 5th Ave
Suite 5
Vancouver, BC V6K 1S9
B# ; H# 604 - 872-0611; Fax#:
lmichellemabelle@hotmail.com

Carleton University Library
Serials Department
1125 Colonel By Drive
Ottawa, ON K1S 5B6
B# ; H# ; Fax#:

Central Serials Library
University of British Columbia
P.O. Box 2119
Vancouver, BC V6B 3T5
B# ; H# ; Fax#:

McPherson Library Serials
University of Victoria
PO Box 1800 STN CSC
Victoria, BC V8W 3H5
B# ; H# ; Fax#:

Secteur des acquisitions
Bibliothèque St. Jean, 8406 91E Rue
Edmonton, Alberta T6C 4G9
B# ; H# ; Fax#:

Electronic Resources and Serials
Queen Elizabeth II Library, Memorial
University of Nfld
St. John's, Newfoundland A1B 3Y1
B# ; H# ; Fax#:

R. P. Bell Library
Mount Allison University
49 York St., Sackville, NB E4L 1C6
B# 506 364 2566; H# ; Fax#: 506 364
2617

Pascal Robitaille
6825 Boul. Pie-IX, apt. 4
Montréal, Québec H1X 2C7
B# ; H# : (514) 376-3824; Fax#:
oniriqueattaque@hotmail.com
Thêtr québécois et français contemporain

Serials/Acq. Dept Library
University of Saskatchewan
3 Campus Drive
Saskatoon, SK S7N 5A4
B# ; H# ; Fax#:

Serials Library
University of Toronto
Toronto, ON M5S 1A5
B# ; H# ; Fax#:

Ward Chipman Library
P. O. Box 5050
U. of New Brunswick
Saint John, NB E2L 4L5
B# 506 648 5700; H# ; Fax#: 506 648
5701
wcl@unbsj.ca

Leanne Lieblein
Dept. of English McGill University
853 Sherbrooke West
Montréal, QC H3A 2T6
B# 514 398 6580 ; H# : 514 489 5651;
Fax#: 514 398 8146
leanore.lieblein@mcgill.ca
Performance Studies, feminism and
theatre, Shakespeare in performance,
Québécois theatre

Ian McWilliams
1239 Aird Street
Saskatoon, SASK S7N 0T3
B# (306) 966-1764; H# : (306) 664-4723;
Fax#:
ian.mcwilliams@usask.ca
Saskatchewan radio drama

Len Falkenstein
717 Aberdeen Street
Fredericton, NB E3B 1S7
B# (506) 458-7406; H# : (506) 455-5609;
Fax# : (506) 453-5069
lfalken@unb.ca
Canadian Drama (general), Atlantic
Canadian Drama, Irish Drama

Rota Lister
Department of English
University of Waterloo
Waterloo, ON N2L 3G1
B# ; H# : 519 773 1062; Fax#:
Canadian Drama Canadian Women
writers, Dramatic theory and criticism

Edward Little
Dept. of Theatre Concordia University
7141 Sherbrooke St. West
Montréal, QC H4B 1R6
B# 514 848 4788; H# : 514 528 1428;
Fax# : 514 848 4525
elittle@alcor.concordia.ca
Popular & community-based theatre,
Theatre and cultural diversity in

Denyse Lynde
Dept. of English
Memorial University
St. John's, NL A1C 5S7
B# 709 737 3201; H# : 709 753 4392;
Fax# : 709 737 4528
dlynde@mun.ca
Newfoundland drama and Theatre

Ian B. MacLennan
Theatre Arts - Thorneloe College,
Laurentian University
Ramsey Lake Road
Sudbury, ON P3E 2C6
B# 705 673 1730x24; H# : 705 671 4744;
Fax# : 705 673 4979
imacLennan@laurentian.ca
Tudor-Stuart Theatre, Medieval Plays in
Performance, Contemporary Political
Theatre

George Mann
3514 -- 10A Ave.S.
Lethbridge, AB T1K 0H4
B# ; H# : 403 328 3906; Fax#:
Western Canadian Theatre History, The
Sterndale Bennets

Jovette Marchessault
Étang aux Oies
Kingsbury, QC J0B 1X0
B# 819 826 2259; H# ; Fax#:

Marc Maufort
Av. Richard Neybergh, 42
Bruxelles, 1020
Belgium
B# 32 2 650 38 24; H# : 32 2 426 04 37;
Fax# : 32 2 650 24 50
mmaufort@ulb.ac.be
Contemporary English Canadian,
Australian and New Zealand Drama

Dr. Winifred M. Mellor-Hay
9 Oakham Place
Bolton, ON L7E 1L7
B# ; H# : 905 951 1532; Fax# : 905 951
7078
threshold@pmi.com
Canadian Studies, Women writers, Gay
and Lesbian Studies, race and gender
theory

Arthur Milner
18-61 Cartier Street
Ottawa, ON K2P 1J4
B# ; H# ; Fax#:

Marlene Moser
Brock University Dept of Fine Arts
500 Glenridge Road
St. Catharines, ON L2S 3A1
B# 905 688 5550x3213; H# : 416 603 3402;
Fax# : 905 688 2789
marlene.moser@brocku.ca
Canadian Drama and Theatre

Edward Mullaly
511 Mansfield Street
University of New Brunswick
Fredericton, NB E3B 3A1
B# ; H# : 506 454 3463; Fax#:
lboone@nbnet.nb.ca
Canadian Theatre History -
Canadian Theatre research on the web

Glen Nichols
Département d'anglais
Université de Moncton
Moncton, NB E1A 3E9
B# 506 858 4244; H# : 506 382 8436;
Fax# : 506 858 4166
nicholsg@umoncton.ca
Theatre history, Theatre translation,
Acadian Theatre, Community theatre

Jim Noonan
32 Lucas Ln
Ottawa, ON K2S 1S5
B# 613 831 1760; H# : 613 831 1760;
Fax# : 613 831 2360
jnoonan@sprint.ca
Modern Canadian Drama Culture and
Rideau Hall, National Arts Centre, Modern
Canadian Drama

Anne Nothof
Centre for Language & Literature
Athabasca University
Athabasca, AB T9S 3A3
B# 780 464 4235; H# : 780 464 0703;
Fax# : 780 467 6731
annen@athabascau.ca
Canadian Drama, Post-Colonial Drama,
History of Theatre

Robert Nunn
52 Crescentwood Drive
St. Catharines, ON L2N 4L2
B# ; H# : 905 646 6597; Fax#:
munn@spartan.ac.brocku.ca
Canadian Drama; Theatre Semiotics

Patrick B. O'Neill
Research Office
Mount Saint Vincent University
Halifax, NS B3M 2J6
B# 902 457 6296; H# : 902 423 5896;
Fax# : 902 457 6455
patrick.oneill@msvu.ca
Nineteenth century Canadian theatre
history, Atlantic theatre history

Paul O'Neill
115 Rennie's Mill Rd.
St. John's, NL A1B 2P2
B# ; H# : 709 722 7372; Fax#:
poneill@firstcity.net

Margaret Gail Osachoff
1303 Elliott St.
Saskatoon, SK S7N 0N7
B# ; H#: 306 242 5969; Fax#:

Malcolm Page
1055 Scantlings
Vancouver, BC V6H 3N9
B# ; H#: 604 742 1934; Fax#: 604 291-5737
page@sfu.ca
Contemporary Canadian Theatre; B.C. theatre history *Proudly surviving founder-member*, Vancouver Theatre past and present, Canadian Drama

Wes D. Pearce
Rm 270 Riddell Centre
University of Regina
Regina, SK S4S 0A2
B# 306 585 5571; H#: 306 761 5622;
Fax#: 306 585 5599
wes.pearce@uregina.ca
Design interpretation and creation; Design and Research Methods

Poi Pelletier
3844 rue St. Herbert
Montréal, QC H2L 4A5
B# ; H# ; Fax#:

Don Perkins
5403-114B Street N.W.
Edmonton, AB T6H 3N6
B# 780 492 7030 ; H#: 780 434 7125;
Fax#: 780 492 8142
dperkins@ualberta.ca
Edmonton theatre history, Canadian historical drama, "Indigenous" drama and theatre, First Nations Drama

Richard Plant
1609 Selwyn Rd
RR # 4
Peterborough, ON K9J 6X5
B# ; H#: 705 292 5478; Fax#:
rplant@chass.utoronto.ca
Canadian theatre/drama; theory; criticism; censorship

Marilyn Potts
1804 Braeside Pl. S.W.
Calgary, AB T2W 0Z5
B# ; H#: 403 252 7927; Fax#:
pottsm@telus.net
Alberta Drama Education Origins/History, Alberta Theatre Projects, John Muirrell

John Poulsen
Faculty of Education
University of Lethbridge
Lethbridge, AB T1K 3M4
B# 403 329 2463; H#: 403 553 2636;
Fax#: 403 329 2252
john.poulsen@uleth.ca
Directing, Collective Creation, Tertiary Drama Education

Cordula Quint
700 Forest Hill Road
Apt #308 Fredericton, NB E3B 5X9
B# 506 460 0369; H#: 506 474 0544;
Fax#: 506 474 0544
cordulaquint@hotmail.com
Modern and Contemporary Drama, Intercultural drama/theatre, Directing

Sheila Rabillard
Dept. of English
University of Victoria Box 3070, Stn CSC
Victoria, BC V8W 3W1
B# 250 721 6204 ; H#: 250 384 7473;
Fax#: 250 721 6498
rabillard@uvic.ca
modern and contemporary theatre

Aviva Ravel
2662 Bethel Crest Drive
Bethel Park, PA 15102
USA
B# ; H# ; Fax#:

Robyn Read
School of English and Theatre Studies
University of Guelph
Guelph, ON N1G 2W1
B# 519 824 0560; H# ; Fax#:
read@uoguelph.ca

James Reaney
276 Huron street
London, ON N6A 2J9
B# ; H# ; Fax#:

Greg Doran
112-60 Chadwick Pl
Halifax, NS B3M 3N2
B# (902) 420-5155; H#: (902) 443-2172;
Fax#:
"The Ecstasy of Rita Joe"; Contemporary Canadian Drama

Sharon Reid
31 Northumberland St.
Toronto, ON M6H 4G3
B# ; H# ; Fax#:

Leo Remillard
400 rue Des Meurons
Winnipeg, MB R2H 3H3
B# ; H# ; Fax#:

Kim Renders
School of English and Theatre Studies
Massey, Rm 107, U. of Guelph
Guelph, ON N1G 2W1
B# ; H# ; Fax#:
krenders@uoguelph.ca

Grahame Renyk
135 Markland Place, Apt. 3
Hamilton, ON L8P 2K3
B# ; H#: (416) 618-5358; Fax#:
grenyk@uoguelph.ca

Natalie Rewa
Department of Drama
Queen's University
Kingston, ON K7L 3N6
B# 613 545 6000x74334; H# ; Fax#: 613 545 6268
rewan@post.queensu.ca
Scenography, feminism, Women in Theatre

Jo Jo Rideout
c/o Bishop's University
College St
Lennoxville, QC J1M 1N2
B# 819 822 9600 ext. 2461; H#: 819 822 1204; Fax#:
jrideout@ubishops.ca
teachers of Canadian actors, Powys Thomas

Jonathan Rittenhouse
Vice-Principal
Bishop's University
Lennoxville, QC J1M 1Z7
B# 819 822 9600x2610; H#: 819 565 0478;
Fax#: 819 822 9661
jrittenh@ubishops.ca
English Language Theatre in Québec

Judith Rudakoff
Theatre Dept. York University
319 Centre for Film and Theatre
Toronto, ON M3J 1P3
B# (416) 736-2100x44578; H# ; Fax#:
rudakoff@yorku.ca
Contemporary Canadian Theatre and Dance, Cuban Theatre, South African Theatre

Corinne Rusch-Drutz
142 Viewmount Ave
Toronto, ON M6B 1T7
B# 416 736-2100 ext 22370; H#: 416 780 0053; Fax#:
corinner@yorku.ca
Canadian Women's Theatre practice, Women in Theatre - playwrights and performance theory

Ann Saddlemeyer
10876 Madrona Dr.
North Sannich, BC V8L 5N9
B# ; H#: 250 656 9320; Fax#: 250 656 9320
saddlemey@uvic.ca
Women in theatre

Denis Salter
4965 Connaught Ave
Montréal, QC H4V 1X4
B# 514 398 6573 ; H#: 514 487 2568;
Fax#: 514 398 8146
d.salter@videotron.ca
Canadian theatre, Dramaturgy and Criticism, Evidence based Historiographies, Performance theories, Shakespeare in performance, etc.

Juliana Saxton
Dept. of Theatre
University of Victoria PO Box 1700
Victoria, BC V8W 2Y2
B# 250 721 7997; H#: 250 598 0273;
Fax#: 250 721 6596
jsaxton@finearts.uvic.ca
Popular Theatre, Collective devising, pre & tertiary Drama/Theatre in Education, Brain and Learning, Applied Theatre

Marlis Schweitzer
107 Caroline Ave
Toronto, ON M4M 2X6
B# ; H#: 250 995 8469; Fax#:
mschweitzer@pacificcoast.net
C18 & C19 American Theatre, theatre and fashion, female press agents at the turn of the century, female spectatorship, performing body in C19 "low brow" entertainment

Shelley Scott
Dept. of Theatre and Dramatic Arts
University of Lethbridge
Lethbridge, AB T1K 3M4
B# 403 329 2671; H#: 403 328 5460;
Fax#: 403 328 7127
s.scott@uleth.ca
Canadian drama and theatre; women in theatre

Valerie Senyk
Theatre Arts Thorneloe College, Laurentian
University
Ramsey Lake Road
Sudbury, ON P3E 2C6
B# 705 673 1730x27; H#: 705 670 9405;
Fax#: 705 673 4979
vsenyk@laurentian.ca
Postmodern Poetry, Poetic Theatre,
Japanese Noh Theatre, Movement, Voice,
Interdisciplinary performance

J. A. Sokalski
School of Arts, McMaster University
1280 Main Street West
Hamilton, ON L8S 4M5
B# 905-525-9140 x 27664; H#: ; Fax#:
905-527-6793
sokalski@mcmaster.ca
Nineteenth Century Theatre & Early
Cinema

Paula Sperdakos
Visual and Performing Arts
U. of Toronto at Scarborough
Scarborough, ON M1C 1A4
B# 416 287 7188; H#: 416 927 0711;
Fax#: 416 927 1079
sperdakos@utsc.utoronto.ca
Women in the Canadian theatre, Acting,
Directing

Paul J. Stoesser
Graduate Centre for Study of Drama
214 College Street
Toronto, ON
M5T 2Z9
B# ; H#: ; Fax#:
Paper

Anna Miglilarisi
Theatre Studies Program
Acadia University
Wolfville, NS B4P 2R6
B# 902 558-1502; H#: 902 542-5027;
Fax#: 902 585-1070
anna.miglilarisi@acadiau.ca

Ross Stuart
Dept. of Theatre, York University
4700 Keele Street
Toronto, ON M3J 1P3
B# 416 736 2100; H#: 519 271 5726;
Fax#:
rstuart@yorku.ca
Musical Theatre Summer Festivals and
Theatres Satire

Nightwood Theatre
9 St. Nicholas Street, 6th Floor
Toronto, ON M4Y 1W5
B# ; H#: 416 944 1740; Fax#:
nightwd@interlog.com

Deborah Tihanyi
309 - 5 Shady Golfway
Don Mills, ON M3C 3A5
B# ; H#: 416 467 7831; Fax#:
deborah.tihanyi@utoronto.ca
dramaturgical theory and practice; New
play development

Rémi Tourangeau
Seminaire St.-Joseph de Trois-Rivières
858, rue Laviolette
Trois-Rivières, QC G9A 5S3
B# 819 376 5123; H#: 819 378 5345;
Fax#: 819 378 0607
remi_tourangeau@uqtr.ca
Histoire du théâtre et du parathéâtre au ;
théorie et critique du spectacle,
dictionnaire des jeux scéniques du Québec

Robert Trudel
393 Westmount Dr.
Winnipeg, MB R2J 1P1
B# ; H#: ; Fax#:

Léa V. Usin
174 Stewart St.
Ottawa, ON K1N 6J9
B# ; H#: 613 241 6407; Fax#:
lusin@uottawa.ca
Ottawa area theatre

Anthony Vickery
1890 Haldon Rd.
Saanichton, BC V8M 1T6
B# 250 889 5635; H#: 250 652 4820;
Fax#: 250 652 4286
tonyvickery@shaw.ca
Economics of the Performing Arts;
Commercial Theatre; Touring Theatre

Anton Wagner
2306-201 Sherbourne St.
Suite 2306
Toronto, ON M5A 3X2
B# 416 863 1209; H#: 416 863 1209 ;
Fax#: 416 863 9973
awagner@yorku.ca
Herman Voaden, theatre criticism

Dr. Mary Jane Warner
Dept. of Dance
York University
Toronto, ON M3J 1P3
B# 416 736 5137; H#: 416 658 3997;
Fax#: 416 736 5743
mjwarner@edu.yorku.ca
Canadian Dance, Dance Education,
Multimedia development

Jerry Wasserman
Department of English
University of British Columbia
Vancouver, BC V6T 1Z1
B# 604 822 4485; H#: 604 738 1255;
Fax#: 604 822 6906
jerrywas@interchange.ubc.ca
Modern Canadian Drama; Canadian
Theatre History

Maureen White
6 St. Clare's Ave.
Harold's Cross
Dublin, ON M5V 1P9
IRELAND
B# ; H#: ; Fax#:
ocal@indigo.ie

Michael J. Whitfield
3 - 236 William St.
Stratford, ON N5A 4Y3
B# ; H#: 519 271 8392 ; Fax#: 519 271
6802
Pantages Vaudeville; Lighting Design;
History of Lighting

Herbert Whittaker
301-110 The Esplanade
Toronto, ON M5E 1X9
B# ; H#: ; Fax#:

Cynthia Zimmerman
English Dept. Glendon College
2275 Bayview Ave.
Toronto, ON M4N 3M6
B# 416 487 6713; H#: 416 651 1885;
Fax#: 416 487 6850
czimmer@yorku.ca
Contemporary Canadian Drama

Association for Canadian Theatre Research Association de la recherche théâtrale au Canada



NEWSLET BULLETIN DE I

Vol. 29 No. 1

Printemps / Spring 2005

Table of Contents/Table des matières

Bienvenue au colloque / Conference Welcome	1
2005 ACTR Conference Programme / Colloque de l'ARTC 2005.....	5
Abstracts / Résumés	9
Association News & Notices / Informations de l'Association.....	20
Bill Glassco	20
Calls for papers / appels aux communications.....	23
Bibliography Up-date / mise-à-jour de la bibliographie	26

BIENVENUE AU COLLOQUE / CONFERENCE WELCOME Glen Nichols

To quote you know who, the 2005 ACTR conference is going to be a "really big shoo"! Thanks to the untiring work of the ACTR executive who have shared the organizing task this year, we have a conference that is bigger than the sum of its parts. We also owe a huge round of applause to our local coordinator, Allan Pero, who has taken on the intricacies of room booking, catering, audio-visual and local support.

Cynthia Zimmerman has brought us two special events: a live interview with the Stratford production team doing *Stick & Bones*, and a Grand Cabaret of new works created this winter in London. In addition, we have workshops on site-specific performance spaces (Andrew Houston), the works of James Reaney (David Ferry) and drama in education (Philip Lortie). There will be readings by Monica Mohica and Michel Ouellette, as well as other playwrights during the launches by Playwrights Canada, Talonbooks, Coach House Press and Scirocca. Not least, more than 60 individual conference papers and roundtables will be featured over the four days. This is not a conference to miss!!

On the serious side, I must remind everyone of the urgent need to maintain and build our membership numbers. Thanks to the efforts of Jessica Gardiner, many of you have recently renewed your memberships... thank-you!! But we must encourage our colleagues and students to become members; we need to reach out to new sources of memberships and encourage everyone to renew each year. (If you haven't had a chance yet to renew for 2005, you'll find a membership form attached to this newsletter!!)

Finally I want to thank Mrs. R. G. Lawrence and Heather McCallum for their fabulous generosity. During the past year, both of these very special ladies made important additional gifts to the funds that support the Lawrence Prize and McCallum Scholarship. Thanks to their foresight and largesse, ACTR is able to continue contributing to exciting new scholarship.

Pour citer vous-savez-qui, la conférence de l'ARTC, édition 2005, sera un « really big shoo »! Grâce au travail sans relâche des membres du conseil de direction de

l'ARTC qui ont participé à son organisation, notre conférence sera plus grande que la somme de ses parties. Il faut souligner le travail de notre coordinateur local, Allan Pero, qui s'est chargé de tous les détails liés à la réservation des salles, au traiteur, à l'audio-visuel et au soutien.

Cynthia Zimmerman a organisé deux événements spéciaux : une entrevue en direct avec l'équipe de la production de *Stick & Bones* à Stratford, et un Grand Cabaret de nouvelles créations produites cet hiver à London. Il y aura également des ateliers sur les espaces de représentation propres à un site (Andrew Houston), sur l'œuvre de James Reaney (David Ferry) et sur le théâtre au service de l'enseignement (Philip Lortie). De plus, plusieurs dramaturges, dont Monica Mohica et Michel Ouellette, liront des extraits de leur œuvre pendant le lancement des livres publiés à Playwrights Canada, Talonbooks, Coach House Press et Scirocca. Finalement, plus de 60 présentations et tables rondes se dérouleront au cours des quatre jours de la conférence. C'est donc une conférence à ne pas manquer!

Passons maintenant aux choses sérieuses. Je dois vous rappeler l'urgence de garder nos membres et d'en accroître le nombre. Grâce aux efforts de Jessica Gardiner, beaucoup d'entre vous avez renouvelé votre adhésion à l'ARTC dernièrement; merci! Il faut inciter nos collègues et nos étudiants à devenir membres de notre organisme; nous devons recruter de nouveaux membres et rappeler aux gens de renouveler leur adhésion chaque année. (À l'intention de ceux qui n'ont pas encore eu l'occasion de renouveler leur adhésion pour 2005, nous avons joint un formulaire d'adhésion à ce bulletin d'information!)

Enfin, je veux remercier mesdames R. G. Lawrence et Heather McCallum, qui ont fait preuve d'une générosité sans pareil. Au cours de la dernière année, ces deux dames très spéciales ont contribué des sommes supplémentaires très importantes au fonds de dotation du prix Lawrence et de la bourse McCallum. Grâce à leur prévoyance et leur largesse, l'ARTC est en mesure d'offrir une nouvelle bourse très intéressante.

THE NEWSLETTER / LE BULLETIN DE LIASON

The Association for Canadian Theatre Research is a non-profit organization founded in 1976 to support and encourage research in theatre and performance studies in Canada, with a special interest in Canadian work. The *Newsletter* is published twice a year and distributed to individual and institutional members of the Association.

In its print and electronic formats the *Newsletter* is the best way to let Association members know about conferences, calls for papers, new resources and news about members.

The opinions expressed by individual articles in this newsletter belong to their authors and do not necessarily represent those of the editor or the Association.

Fondée en 1976, l'Association de la recherche théâtrale au Canada est une organisation à but non lucratif d'appuyer et d'encourager la recherche dans les études du théâtre et de la performance au Canada avec un intérêt particulier aux oeuvres canadiennes. Le *Bulletin*, publié deux fois par année, est distribué aux membres de l'Association, soit les institutions ainsi que les individus.

Le *Bulletin*, en format papier et en version électronique, permet à l'Association de communiquer à tous ses membres des informations au sujet des conférences, des appels de communication, des nouvelles ressources et des informations au sujet de ses membres.

Les opinions exprimées dans ce *Bulletin* à l'intérieur d'articles écrits par nos membres ne sont pas nécessairement représentatives de celles de l'éditeur ou de l'Association.

Submission deadlines:

1 March for the Spring issue
15 September for the Fall issue.

Material for translation 4 weeks EARLIER please

Format:

Please submit material as email attachments in Word for PCs.

Language Policy: The *Newsletter* will publish submissions in the language(s) submitted.

Please address correspondence and submissions to:

Susan Knutson, Editor / Rédactrice-en-chef
ACTR Newsletter / Bulletin de liaison de l'ARTC
Bureau de la doyenne des arts et des sciences
1695, route one
Université Sainte-Anne
Church Point, NS B0W 1M0

phone/tél: (902) 769-2114 fax/télécopieur: (902) 769-2930 email/courriel: Susan.Knutson@usainteanne.ca

Dates limites pour la remise d'articles:

1 mars pour le numéro du printemps
15 septembre pour le numéro de l'automne

Textes à traduire: 4 semaines plus tôt, s.v.p.

Format:

On vous demande de remettre tout matériel en annexe de courriel (Word pour PC).

Politique sur la langue: Les articles seront publiés dans la langue dans laquelle ils ont été écrits. Veuillez envoyer S.V.P. toute correspondance à l'adresse suivante:

ACTR on the Internet:

Be sure to visit the **ACTR website** at
<http://www.umoncton.ca/facarts/anglais/actr/artc.htm>
where you'll find links to many other useful sites.

Electronic Discussion Lists:

For information and discussion about Canadian theatre throughout the year, you might wish to subscribe to the English and French language electronic discussion lists: CANDRAMA and QUEATRE.

To subscribe to CANDRAMA, send the message, "subscribe candrama yourfirstname yourlastname" to the list server at <listserv@unb.ca>.

ARTC dans l'Internet:

Veuillez visiter le **site Internet de l'ARTC** à
<http://www.umoncton.ca/facarts/anglais/actr/artc.htm>
où vous trouverez des liens aux autres sites intéressants.

Forums de discussion électroniques

Si vous souhaitez discuter ou recevoir des informations au sujet du théâtre au Canada pendant toute l'année, abonnez-vous au forums électroniques CANDRAMA (anglais) et QUEATRE (français):

Pour s'abonner à la liste QUEATRE, envoyer le message: "subscribe queatre Prenom Nom" à l'adresse <listproc@uqam.ca>.

Acknowledgements/Remerciements: The editor wishes to acknowledge the invaluable help of Université Sainte-Anne / L'éditeur souhaite souligner la participation inestimable de l'Université Sainte-Anne. Publication of this *Newsletter* is supported in part by funds supplied by the Social Sciences and Humanities Research Council of Canada. / La publication de ce *Bulletin de liaison* est possible grâce en partie à l'aide financière de la part du Conseil de recherches en sciences humaines au Canada.

ISSN 0705 7989

Executive Officers/Membres du bureau exécutif 2005 / 2006

Glen Nichols (President/Président)
<nicholsg@umoncton.ca>

Quebec/Le Québec
David Fancy <davidfancy@hotmail.com>

Cynthia Zimmerman (Vice-Pres./Vice-Prés.)
<czimmer@yorku.ca>

British Columbia/La Colombie-Britannique
Sherrill Grace <sherrill.grace@ubc.ca>

Atlantic Region/Les provinces atlantiques
George Belliveau <george.belliveau@ubc.ca>
Anna Migliarisi <anna.migliarisi@acadia.ca>

Prairie Region/Les provinces de l'Ouest
Wes Pierce <wes.pearce@uregina.ca>
Claire Borody <c.borody@uwinnipeg.ca>

Ontario/L'Ontario
Jessica Gardiner <jessica@idirect.com>
Bruce Barton <bruce.barton@utoronto.ca>

Rep.-at-large/Membre sans désignation régionale
Bruce Kirkley <bruce.kirkley@ucfv.ca>

Rep. francophone:
Patrick Leroux <pleroux@vif.com>

Jessica Gardner
(Membership
Coord./Coordinateur
d'adhésions)

Bruce Kirkley
(Treasurer/Trésorier)

David Fancy Returning
Officer/ Responsable du
bureau de vote)

Committee Chairs and Reps/Président.e.s des comités et Représentant.e.s 2004-05

Heather McCallum Scholarship: Erin Hurley
Professional Concerns:
Robert Lawrence Prize: Glen Nichols
Scholarly Awards: Sherrill Grace
Women's Caucus: Roz Kerr
HSSFC Rep.: Margaret Coderre-Williams
Promotions: Jessica Gardiner
Rep. to the Management Board of TRIC: Ed Mullaly
Rep. to SQET: Patrick Leroux
Newsletter Editor: Susan Knutson

Bourse HeatherMcCallum: Erin Hurley
Affaires professionnelles:
Prix Robert Lawrence: Glen Nichols
Prix d'excellence: Sherrill Grace
Com. des femmes: Roz Kerr
Rep. à la FCSHS: Margaret Coderre-Williams
Publicité: Jessica Gardiner
Rep. au Com. directeur de RTC: Ed Mullaly
Rep. à la SQET: Patrick Leroux
Bulletin de liason : Susan Knutson

Nota Bene: After advertising the nomination process as usual in the fall newsletter, there were only four candidates nominated for the four posts open on the executive of ACTR. As a result, all the posts have been filled by acclamation and there will be no balloted election for this year. The four acclamations are: Sherrill Grace, B.C., Jessica Gardener, Ontario, Cyndi Zimmerman, Vice-President, Len Falkenstein, Atlantic.

Nota Bene: Suite au processus des nominations tel que prévu dans le Bulletin de liaison d'automne 2004, il n'y avait que quatre candidates/candidats pour les quatre postes ouverts dans le bureau de direction de l'Association. Ainsi, tous les postes sont remplis par acclamation et il n'y aura pas de scrutin de vote pour cette année. Les quatre élus par acclamation sont les suivants : Sherrill Grace, C.-B., Jessica Gardner, Ontario, Cyndi Zimmerman, vice-présidente, Len Falkenstein, Atlantique

Membership Information

Have you moved or changed departmental affiliation? Please remember to keep us informed. Change of address information should be sent to our Membership Coordinator, Jessica Gardiner, as soon as possible.

Renseignements importants

Avez-vous déménagé ou changé de département? Veuillez S.V.P. nous informer de ces! Envoyez les mise-à-jour aussitôt que possible au coordinateur d'adhésions, Jessica Gardiner.

2005 ACTR CONFERENCE / COLLOQUE de l'ARTC 2005

May 28 - 31, University of Western Ontario, du 28 au 31 mai 4

All information on the conference, including registration forms, is available on the Federation home page: www.fedcan.ca. You can also phone the Federation to get your copy of the Congress Guide containing information on registration, accommodations and activities: (613) 238-6112.

Tout les renseignements, y compris le formulaire d'inscription, sont disponible sur le site web de la Fédération: www.fedcan.ca. Vous pouvez téléphoner la Fédération afin d'obtenir des renseignements sur l'inscription, les accommodations et les activités du congrès: (613) 236-4853.

Funding from SSHRC

ACTR receives limited funding from SSHRC to support travel costs of the conference presenters. After the conference, you can submit receipts and a travel-reimbursement form (available at the conference) to the ACTR treasurer. Depending on the number of people requesting funding and the amount of the SSHRC grant, presenters may receive up to 50% of their direct travel expenses (based on the lowest economy fares). Preference is given to graduate students, and presenters are encouraged to seek funding from their home institutions and other sources.

Financement du CRSH

Le CRSH accorde un certain financement à L'ARTC afin de défrayer les frais de déplacement des conférenciers et des conférencières. Après la conférence, vous pouvez soumettre vos reçus et vos formulaires de remboursement de frais de déplacement (disponibles à la conférence) au trésorier de L'ARTC. Selon le nombre de personnes qui demande un financement et la somme d'argent accordée, il serait possible rembourser jusqu'à 50% des frais de déplacement directs (en s'inspirant des tarifs de classes économique les plus bas). La préférence sera accordée aux étudiant.e.s des 2^{me} et 3^{me} cycles. De plus, vous êtes encouragés à faire des demandes de financement auprès d'autres organismes.

ACTR BANQUET~ LE BANQUET DE L'ARTC

On Monday, May 30, beginning at 7:00 pm, located at Medway Hall on UWO campus about 5 minutes from Talbot College....

Price: \$45.00 (\$25.00 for students). Buffet dinner includes choice of appetizers, chicken or beef entrees, dessert, coffee or tea, taxes and gratuities. Wine you'll have to purchase yourself.

Pre-payment is recommended as space is limited. Cheques should be payable to ACTR - (for banquet) and sent to:

**Bruce Kirkley
University College of the Fraser Valley
Theatre Dept. 45635 Yale Rd.
Chilliwack, BC V2P 6T4**

Tickets may be purchased until the second day of the conference.

By the way, a small group of Drama Centre students are reserving rooms at a Western campus residence not listed on the Congress website. We found that Essex House summer b&b prices were cheaper than those listed by the Congress, and further if you rent a full suite of 4 rooms, the cost was even better, only \$120 per night (including full kitchen, breakfast, but not including daily maid service). Info can be found through the uwo website easily.

ACTR Conference: Day ONE (Saturday May 28)

Time/ L'heure	348 Talbot College	348a Talbot College	348b or other
830-900			coffee
900-1030	Plenary presentation/Discours plénier: Dean Gilmore Chair/Prés. Bruce Barton		
			coffee
	Theatre, Performance & Performativity / Théâtre performance, le "jouable et l'injouable" Chair/Prés. David Fancy		
1045-1115	Pil Hansen: Optical filtration of performative principles: from Guillermo Verdecchia's words through the corporeality of Sara Gebran		
1115-1145	Karen Fricker: The zero hour of cultural (dis)unity: the problem of <i>Zulu time</i>		
1145-1215	Gregory Reid: Terry Eagleton's Sweet Violence and the Architectuality of Dramas by Bolt, Dubé and Albee		
1215-1245	Allan Pero: "But you have friends": Performance and the Zone between Two Deaths in the Plays of Sarah Kane		
1245-1400		TRIC Editorial Board	CHP & Scirocca lunch & launch?
	Canadian Playwrights/Dramaturges canadiens Chair/Prés. Sherrill Grace	Feminist Theatre/Théâtre féministe Chair/Prés. Claire Borody	
1400-1430	David Ferry: Blackfeet to Main Street: The evolution of Community in James Reaney's <i>Donnelly Trilogy</i>	Sarah Ferguson: Feminist Canadian Women Directors(?) Take on Tradition	
1430-1500	Robin Whittaker: Nuclear Families and Burning Re-Visions: TimeSpace Rehistoricizations in Marie Clements' <i>Burning Vision</i>	Lia Marie Talia: Does <i>One Good Marriage</i> mean you have to be a <i>Liar</i> ?	
1500-1530	Jerry Wasserman: Merrill Denison: Towards a Revaluation	Corinne Rusch-Drutz: (Re)Presenting Mothering: The Unhappy Marriage of Motherhood and Theatre Practice	
1530-1600	Kym Bird: Bad Habits: Sister Mary Agnes, jingoism, and the question of Literary Citizenship in <i>A Patriot's Daughter</i> and other plays	Kim Solga: Spaces Within and Spaces Between: Ground Plans for an Architecture of Feminist Performance	
1615-1745	Workshop #1: Andrew Houston: Deep-Mapping the Conference Routine: A Workshop of Site-Specific Performance Practices for the Conference Goer		
Eve			The Grand cabaret

ACTR Conference: Day TWO (Sunday May 29)

Time/ L'heure	348 Talbot College	348a Talbot College	348b
830-900			coffee
	Shakespeare Chair/Prés. Leanore Lieblein	Reconsidering the mosaic/Repenser la mosaïque Chair/Prés. Glen Nichols	
900-930	Ric Knowles: Shakespearean Performativity, English History, and the First Tetralogy in Performance	Muriel Gold: Experiment in two tongues at the Saidye Bronfman Centre Theatre	
930-1000	Robert Ormsby: Adapting Shakespeare to Canada in the Culture of Global Celebrity	Jennifer Heywood-Jackson: Les deux solitudes revisités: The Self as the 'Other' in Larry Tremblay's <i>Chicoutimi</i>	
1000-1030	Anna Racette: Shakespeare in the Body: An Exploration of the Pedagogical Mandate of the Stratford Festival	Judith Rudakoff: "Who am I and Where is Here?" : Qaggiq Theatre in Iqaluit and the Preservation of Voice through Performance	
			coffee
	Responses to Shakespeare/En réplique à Shakespeare Chair/Prés. Jessica Gardiner	Citizenship-Gay Theatre/Citoyenneté et théâtre gai Chair/Prés. Bruce Barton	
1045-1115	James McKinnon: Djanet Sears Dramaturgy of Appropriation in <i>Harlem Duet</i>	Peter Dickinson: Tim Miller's Body Politics: Solo Performance Practice and Sexual Citizenship in America, 1984-2004	
1115-1145	Leaneore Lieblein: The Ghost of Ophelia and the Aesthetics of Absence	Catherine Graham & Jennifer Taylor: Creating The Environment For Social Change	
1145-1215	Mark McCutcheon: Shakespearean Adaptation and Cultural Capital in Toronto's Party Scene	J. Paul Halferty: Queer and Now: the Queer Signifier at Buddies in Bad Times Theatre	
1215-1330			PCP launch/lunch
1330-1500	Roundtable/Table ronde: Stratford Connection/ Les liens avec Stratford Chair/Prés. Cynthia Zimmerman Peter Hinton, Nicholas Billion (to confirm), Andrey Tarasiuk (to confirm)		
	Roundtable/Table ronde: Directing The Donnellys: A Discussion / Mettre en scène les Donnelly: une discussion Chair/Prés. David Eden Participants: David Ferry, Terry Tweed, & Kelly McIntosh	Borders & Boundaries/Bornes et frontières Chair/Prés. Anna Migliarisi	
1515-1545		Karen Lazar: Who's / whose professional: the actor in English Canada	
1545-1615		Paula Spurdakos: From Upper Canada to Broadway: Elizabeth Jane Phillips, Grande Dame of American Stock Theatre	
1615-1645		Marlene Moser & Gillian Raby: The Age of Terror and a New McCarthyism: Arthur Miller's profile of citizenship in <i>The Crucible</i>	
1645-1730	The "Listener's Workshop": Reaney Play-Making / Atelier autour de l'oeuvre de Reaney: David Ferry		President's Reception/ Réception du président
Eve			Masques for a Reaney Day

ACTR Conference: DAY THREE (Monday May 30)

Time/ L'heure	348 Talbot College	348a Talbot College	348b
900-1000		Room UC 225: Monica Mohica: Joint event with ACQL & CACLALS: Stories from the body: Blood Memory & Organic Texts. Session conjoint avec l'ALQC et ACELLC	
	Staging Citizenship/Mettre en scène la citoyenneté Chair/Prés. Anne Nothof	Franco-Ontario Panel & playwright reading: joint presentations with ACQL	
1015-1045	Jenn Stephenson: Aspiring Divinities: Writing Subjectivity and the Paradoxes of Fictional Citizenship	Le Théâtre de Michel Ouellette The theatre of Michel Ouellette: Chair/Prés. Louise Ladouceur.	
1045-1115	Izabela Skorzynska: The Byelorussian rock-opera "Narodny Albom": Theatrical citizenship for contemporary Byelorussians	Johanne Melançon et Lucie Hotte: «De <i>French Town</i> au <i>Testament du couturier</i> de Michel Ouellette: la critique franco-ontarienne face à la critique québécoise»	
1115-1145	Millja Gluhovic: Learning Europe: European identity and citizenship for the new millennium	Stephanie Nutting: «Le théâtre et sa doublure: Michel Ouellette et l'envers du théâtre franco-ontarien»	
1145-1215	Geraldo Ferreira de Lima : Black theatre in Brazil and Canada: from stereotype to authenticity	Patrick Leroux: «Intertextualité, relectures et adaptations dans l'œuvre dramatique de Michel Ouellette»	
1215-1245	John Poulsen & Abdulrasheed Yaro Lecky: How the tortoise Shattered his Shell: Story Theatre	Reading & Discussion / lecture et discussion avec Michel Ouellette Chair/Prés. Patrick Leroux	
1245-1400		Francophone/phile Caucus	Talon Lunch / Launch
	Crossing Generations-Crossing Cultures/ Traverser les générations et les cultures	Canada & the War/Le Canada et la guerre Chair/Prés. Bruce Kirkley	
1400-1430	Patrick Finn & Marilyn Potts: Performing Citizenship: Upstaging Instrumentality in the Academy	Nancy Copeland: Dreaming the Great War: Stephen Massicotte's <i>Mary's Wedding</i>	
1430-1500	Claire Borody: The dramaturgy of magic: The creation of children's theatre using literature and process-centred construction methods	Patrick O'Neill: The RCAF entertainments in world war II	
1500-1530	Kim Renders: Searching for a Voice	Sherrill Grace: Answering <i>Fair Liberty's Call:</i> Canada's Theatre of War	
1530-1700	AGM/AGA		
1700-1815	Workshop-Philip Lortie & Kathleen Gallagher: 'I'm just not going to play a gay role': Homophobia and Silence in the Drama Classroom		
EVE.			BANQUET

ACTR Conference: DAY FOUR (Tuesday May 31)

Time/ L'heure	348 Talbot College	348a Talbot College	348b
830-900			coffee
	Religion & Theatre: joint session with CSSRe & CLSG / Théâtre et religion: séance conjointe avec SCERe et CLSG: Chair/Prés. Moira Day	Comparative Production/Productions comparées Chair/Prés. Greg Reid	
900-930	Paul Corey: Canadian Theatre and the Tragic Experience of Evil	John A Hawkins: Who Was Afraid?: The Avant-Garde in Calgary's Pre- Professional Theatre	
930-1000	Barbara Pell: George Ryga's "Hail Mary" and Tomson Highway's Nanabush: Two Paradigms of Religion and Theatre in Canada	Scott Duchesne: "Incredible Capitalists" and the Great Canadian Patriot: Robin Mathews, Selkirk and the construction of the Great Canadian Theatre Company	
1000-1030	Janet Tulloch & Tanit Mendes: Set Design as Cosmic Metaphor: Drawing the line between Drama and Religious Spectacle	Natalie Papoutsis: Identifying with Oedipus: The Audience's Collaboration in the Re-Construction of Ancient Tragic Figures on Radio	
1030-1100	Anton Wagner: The Powers of Darkness-The Powers of Light: Evil, the Divine, Love and Reincarnation in Patricia Joudry's Dramas	Bruce Barton: The Awesome and Amazing Authoring Experiments of Zuppa Circus	
	Education Panel /Séances sur le théâtre et l'éducation #1: Chair/Prés: Francine Chainé		
1115-1145	Mariette Theberge: La problématique de la formation à l'enseignement au secondaire en art dramatique/théâtre dans un contexte linguistique minoritaire		
1145-1215	Carmen Medina, Gus Weltsek, George Belliveau - Reflective practices in drama teacher preparation		
1215-1330			lunch
	Education Panel /Séances sur le théâtre et l'éducation #2: Chair/Prés: George Belliveau	Space & Subjectivity/Espaces et subjectivité: Chairs/Prés. Andrew Houston & Laura Levin	
1330-1400	Diane Conrad: Drama, Role Theory and "At-risk" Youth: Implications for Teacher Education	Andrew Templeton: Radix Theatre	
1400-1430	Francine Chaine : Le conte comme révélateur d'apprentissage en art dramatique	Kathleen Irwin: Arrivals and Departures: The Bus Project/Community Interactivity	
1430-1500	Kathleen Gallagher: Performance & method	Chris Eaket: Psychogeography and Cybercartography: Project [murmur] and the Performativity of Space	
	Education Panel/Séances sur le théâtre et l'éducation #3: Chair/Prés: George Belliveau & Francine Chainé		
1600-1630	Linda Lang: What School Teachers can teach Theatre Artists: A Top Ten List		
1530-1600	Debra McLauchlan: When context battles concept: Preaching transaction in a transmissive teaching environment.		
1600-1630	Belarie Zatzman: Remarks on the panel papers		
1700-1900		Old/New Exec. meeting	

Conference Abstracts / précis des exposés

SPECIAL TOPICS / SÉANCES SPÉCIALES

PANELS ON THE TEACHING OF DRAMA / THEATRE, A UNIQUE ENDEAVOR

ORGANISER, GEORGE BELLIVEAU, THE UNIVERSITY OF BRITISH COLUMBIA

English and French universities across Canada offer teacher training programs that include drama/theatre education. University educators engaged in the teaching of drama education aim to awaken in their students the play, the characters, and the stories that arise through drama and theatre activities, and hope to foster appreciation for the aesthetic and practical qualities of live theatre which can open a window into the social, political, and historical contexts of composition and performance. How do we create an environment where skills and techniques are introduced, and creativity is supported? How do we bring characters and stories to life with thirty students?

Linda L. Lang, University of Regina: What School Teachers can teach Theatre Artists: A Top Ten List

This paper subverts a familiar textual metaphor from popular culture to confront hegemonic traditions that privilege the knowledge construction practices of theatre artists over the pedagogic/tacit k[now]ing of school-based educators. Using data drawn from the researcher's ethnographic and action research combined with readings from theatrical and pedagogical texts the presenter will draw upon educational drama principles to explore theatre practices that reinforce traditional hierarchies. Research suggests that traditional Eurocentric perspectives support knowledge "ownership" that stands in dialectic opposition to emergent/organic dramatic expressions from culturally diverse traditions. The school, with its own theatre traditions and conventions, often stands in contrapuntal relationship to professional and/or academic theatre culture[s].

Debra McLauchlan (Brock University): When context battles concept: Preaching transaction in a transmissive teaching environment.

Fundamental precepts of drama in education eschew a transmissive model of teaching and learning, while embracing a transactive or transformative paradigm. In successful drama classrooms, teachers facilitate student achievement by adopting such interactive strategies as teacher-in-role, side-coaching, and rich problem-posing, creating organized structures that minimize student uncertainty while allowing students to explore and express ideas in a safe environment. In pre-service classrooms in Ontario faculties of education, however, it seems impossible to model this pedagogy, given the few hours allotted to drama education and the pressures to provide generalist teacher candidates with a tool-kit of fool-proof lessons that satisfy the wide variety of provincial Ministry of Education curriculum expectations.

Mariette Thériberge (Université d'Ottawa) : La problématique de la formation à l'enseignement au secondaire en art dramatique/théâtre dans un contexte linguistique minoritaire

Cette présentation a comme objectif de réfléchir à la problématique de la formation à l'enseignement en art dramatique/théâtre. Concevant l'écart qu'il peut y avoir entre la passion de « faire » du théâtre et la réalité de la salle de classe, elle permet d'interroger la motivation qui sous-tend le choix de devenir enseignant en art dramatique/théâtre au secondaire. Elle donne également la possibilité de suivre des parcours diversifiés et de cerner comment ce passage de la pratique théâtrale à la pratique de l'enseignement s'effectue. Afin d'explicitier ce passage dans le contexte de l'Ontario français, des entrevues semi dirigées réalisées auprès d'étudiants en formation à l'enseignement ainsi que d'enseignants d'expérience servent de témoignages et illustrent quelques-uns des défis à relever dans la profession enseignante dans cette discipline artistique. Ces témoignages illustrent l'importance de l'engagement de l'enseignant vis-à-vis de l'élève ainsi que la prédominance du besoin d'appartenance auquel peut répondre l'expérience de la production théâtrale.

Francine Chainé (Université Laval) : Le conte comme révélateur d'apprentissage en art dramatique

Le conte fait partie des expériences de chacun depuis la tendre enfance. C'est en partant de cette prémisse et en fouillant dans la mémoire et les souvenirs que nous avons proposé une activité de contes à un groupe d'étudiants de premier cycle universitaire dans le cadre d'un cours d'art dramatique. La communication rendra compte de cette expérience qui a permis de faire certains constats : le conte permet d'intégrer des savoirs essentiels de l'art dramatique; le conte agit comme révélateur de la personne; le conte est un outil d'intégration de l'art dramatique dans les autres matières académiques. Nous analyserons deux tournages vidéo, un questionnaire remis aux étudiants ainsi que les carnets de bord de ceux-ci. Par ailleurs, nous questionnerons la position de l'animateur ou du professeur qui doit instaurer les conditions propices pour que l'activité s'inscrive dans une progression (du choix du conte à la présentation devant de jeunes enfants).

George Belliveau, Carmen Medina, Gus Weltsek (University of British Columbia): Reflective practices in drama teacher preparation

New perspectives in teacher education calls for ways to decenter our practices and reflect on the ideological discourses that frame approaches to teacher preparation. As a group of newly hired professors asking how best to prepare drama teachers, we realize that our life journeys as artists and educators situate our teaching in particular ways. In this performance/presentation we share the results of a collaborative process of self reflection. The performative approach

allows the intersections, contradictions and competing ideologies to become productive sites from where to begin devising and mapping effective teacher preparation in drama. The themes we share in this presentation include the debates between drama as subject and/or as approach to learning; drama as process and/or as product; and drama in light of new literacy studies, particularly how drama as a socially situated practice is always embedded in particular social discourses.

Diane Conrad (University of Alberta): Drama, Role Theory and “At-risk” Youth: Implications for Teacher Education

The capacity of drama education for individual and interpersonal development is well recognized. Role theory, borrowed from Moreno's psychodrama, suggests strategies for drama education that further developmental goals. My research exploring the concept “at-risk” from the perspectives of youth so defined reveals role theory at play in youth choosing to engage in risky activities. If resistance is characteristic of some youth's responses to schooling, then educators need to re-think how they label youth behaviour and other schooling practices obstructive to learning. Using role theory to inform drama education can turn youth resistance to productive ends and help youth create sustainable and rewarding identities.

ROUNDTABLE / TABLE RONDE: DIRECTING THE DONNELLYS: A DISCUSSION

ORGANISER, DAVID EDEN, ROBERTS RESEARCH LIBRARY, UNIVERSITY OF TORONTO

Hailed as a masterpiece when first produced, James Reaney's *Donnellys Trilogy* has had a spotty production history in the intervening thirty years. The goal of this roundtable is to discuss problems in bringing these plays to the stage. Is the influence of the original production so strong? How did different directors approach the plays? Is it possible for a director today to approach the plays without knowledge of Reaney and his methods? On the eve of the Stratford Festival production of *Sticks and Stones*, these are important questions.

David Ferry: Blackfeet to Main Street: The evolution of Community in James Reaney's Donnelly Trilogy

In the *Donnellys Trilogy*, James Reaney evolves his physical staging patterns, language structure, and choral sequences to mirror the developing social, political and economic sophistication of the Irish Canadian Community of South Western Ontario (specifically Biddulph). The plays parallel the growing antipathy towards the Donnelly 'clan' from 1840 to 1880, as the community evolves from a settler farming economy through commercial entrepreneurship to a structured regional power base rooted in the political and church establishments. Exclusion and equity are central themes in these plays, and the physical, political, and social environments that the Donnellys overcome paradoxically commit them to their fiery-furnace deaths. The lonely farm boy poet of *The Red Heart*, the young girl of *The Box Social*, the sickly boy of *Listen to the Wind* all prepare the way for the defiant Donnelly (Père et Mère) standing up against the conformist establishment. Individualism is life. Conformism is death.

Other Participants will include Jerry Franken and Andrey Tarasiuk (abstracts not available)

JOINT SESSION : RELIGION & THEATRE IN CANADA

ORGANISER, MOIRA DAY, UNIVERSITY OF SASKATCHEWAN

This panel will explore the dynamic intersection of religion and theatre as shaped within or by Canada, past and present, as a geographical, human and conceptual reality. Theoretical, theological, philosophical, cultural, historical, and socio-economic issues may be explored, through literary and critical analysis of texts and/or analysis of production and performance elements. Comparative approaches to differing religious and dramatic traditions, and explorations of the connection between Canadian and world expressions of religion in drama or theatre, are also welcome. Papers may be contributed to a forthcoming special issue of *Theatre Research in Canada/ Recherches Théâtrales au Canada* which will focus on religion and theatre in Canada (see the call for papers in this newsletter)

Barbara Pell: George Ryga's “Hail Mary” and Tomson Highway's Nanabush: Two Paradigms of Religion and Theatre in Canada

In 1967, George Ryga wrote *The Ecstasy of Rita Joe*, ironically celebrating Canada's centennial with the first Canadian play to portray the tragedy of our aboriginal peoples. Depicting the martyrdom of a Native girl on the streets of Vancouver, but performed by non-natives (except for Chief Dan George), it was a powerful consciousness-raising experience for its white, middle-class audiences. Nevertheless, the play sentimentalised the aboriginal plight as the victimisation of passive children by irresponsible white parents: a Eurocentric, patriarchal paradigm reflecting the Department of Indian Affairs' assimilationist policies. Almost twenty years later, Tomson Highway's *The Rez Sisters* dramatised Native writers telling their own stories. Highway, a Manitoba Cree, premièred this play on the reserves and then successfully produced it in Toronto with his Native Earth Performing Arts company. A comedic revisioning of tragedy, it portrays seven Manitoulin Island “rez sisters” who raise money to attend THE BIGGEST BINGO IN THE WORLD; it foregrounds matriarchal empowerment and valorises Native spirituality through the omnipresence of Nanabush, the Ojibway Trickster. Although both plays end with a death, the inadequacy of the priest's requiem for Rita Joe, “Hail Mary, Mother of God . . . pray for us sinners now and at the hour of our death,” has been replaced by Nanabush's final dance, “merrily and triumphantly” celebrating a vibrant Native culture.

Paul Corey: Canadian Theatre and the Tragic Experience of Evil

This paper explores the experience of evil and the history of theatrical expression, in relation to contemporary Canadian theatre and the post-9/11 discourse of good and evil in the United States. If we define "evil" broadly as the harms humans cause and the sufferings they endure, then we can say that evil contributed to the birth of Western theatre in ancient Athens. There are two important elements to the vision of evil (*kakos*) found in Greek tragedy: first, no human or divine force is understood to be either completely good or absolutely evil; second, the threat of evil can sometimes be contained but it can never be permanently defeated. The Bush Administration has characterized the current "war on terror" as a dualistic struggle between absolute evil and good. I will argue that Canadian theatre should draw on the Greek tragic account of good and evil in order to best critique melodramatic dualism and the hubristic desire for global omnipotence.

Janet Tulloch and Tanit Mendes: "Set Design as Cosmic Metaphor: Drawing the line between Drama and Religious Spectacle."

In *Scenographic Imagination* (1993), Darwin Reid Payne suggests that for Shakespearean productions on the Elizabethan stage "space is cosmic and human: 'where we are' is determined by theological architecture and portable accessories" (p. 240). The stage becomes a place of cosmic metaphor signifying location through visual means. Working with Payne's ideas, this presentation will examine the use of theological architecture to define the physical space of gods and humans in Michael Levine's set designs for the Canadian Opera Company's *Die Walküre* and *Siegfried* on Toronto's Hummingbird stage. In particular the presentation discusses how the set theatrically positions characters and spectators to perceive the alternating image of human or divine space through the judicious use of light. This feat is especially striking in a proscenium style theatre with a large auditorium, often referred to as a "barn", seating over 3000 patrons.

Anton Wagner: "The Powers of Darkness, The Powers of Light: Evil, the Divine, Love and Reincarnation in Patricia Joudry's Dramas."

Born in Spirit River, Alberta, in 1921, Patricia Joudry emerged as one of the most important Canadian dramatists for radio, television and stage in the 1940s and '50s, when she was produced in Canada, the U.S. and England. Because of the lack of professional production opportunities in Canada, Joudry moved to London in 1957, where she began a spiritual journey she would pursue until her death in Powell River, B.C. in 2000. Joudry believed that she was transmitting plays directly from the Spirit World. She described the beginnings of this spiritual exploration in her 1977 autobiography *Spirit River to Angel's Roost: Religions I Have Loved and Left* and in *My Life as Patricia Joudry*, completed a year before her death. In 1996, Joudry dramatized her novel *The Continuing City* as *The Continuing City: A Drama in Three Acts and Five Incarnations*. This presentation will draw on these and other unpublished writings in the Patricia Joudry Papers, University of Calgary Archives, to summarize Joudry's spiritual beliefs about evil, divinity, love and reincarnation and how these beliefs are verbally and physically dramatized on stage in *The Continuing City* and other dramas such as *The Conjurer* (1982) and *O Listen* (1983).

SPACE & SUBJECTIVITY

ORGANISERS, ANDREW HOUSTON & LAURA LEVIN

In recent years, a rich body of performances has emerged to question conventional approaches to theatrical space. These works reorient the environmental fields that shape performance and the spatial relationships between spectator, performer, and setting. Attempts to rethink space in performance have led to the creation of exciting new genres, including environmental theatre, landscape theatre, and site-specific theatre. Though disparate in form, these kinds of theatrical experiments push against the boundaries of embodied subjectivity. Not only do they reorient the disembodied position that is normally accorded to the spectator-subject, but they also unsettle the subject's self-conscious and fixed position in space.

This panel will explore alternative conceptions of *space and subjectivity* in Canadian theatre. Proposals will approach how performance space and spaces of performance can serve as productive locations for testing out the limits of self in the contemporary world. It is intended that this panel may serve as a point of reference for an upcoming issue in *Theatre Research in Canada* on Space and Subjectivity in Performance.

Chris Eaket: Psychogeography & Cybercartography: Project [murmur] and the Performativity of Space

In *The Practice of Everyday Life*, Michel de Certeau asserts that "what the map cuts up, the story cuts across," stressing the role of a nomadic, storytelling subject in the production of space (129). The [murmur] project—an experiment in site-specific psychogeography and cybercartography (<http://murmurtoronto.ca/>)—explores the relationship between spaces represented cartographically, spaces lived through audience explorations and the (imaginary) representational spaces generated through oral histories. The site-specific stories of participants transform reified places into "lived" spaces that the user can explore and interpret in real time. [murmur] situates the subject simultaneously at the site of the referent and within an imaginary (aural) space of representation, compelling the audience member to reconcile the two; in exploring the representational frame (and its boundaries) the user becomes an active participant in the semiotic processes of spatial production.

Andrew Templeton: Radix Theatre

Two features have defined the recent work of Vancouver's Radix theatre – the use of site-specific locations and the

direct participation of the audience. The tension between a specific environment and the individual response to that environment is important in decoding and understanding their work. Radix – which works in an interdisciplinary, collaborative manner – explores the largely hidden narratives that work below the surface of different locations whether in a furniture showroom, a sex clinic or a car. Locations are not simple settings or thematic tools but integral to experience that exists within the audience members and in the performance. Radix explores two sites: the environment and the human body. It's not so much that the world is a stage, but rather that each environment we experience has a theatrical component that impacts on us directly, forcing us to 'act' in a certain manner.

THE "LISTENER'S WORKSHOP" : REANEY PLAY-MAKING / ATELIER AUTOUR DE L'OEUVRE DE REANEY, WITH DAVID FERRY

As a child in his Souwesto farmhouse, James Reaney would hang up a sheet across the living room or summer kitchen and have his curtain or shadow play cyclorama for his plays. He would make paper puppets to interact with. An old fur coat would become a bear. A hand and forearm sheathed in a long white evening glove would become a swan, and he would roar around in a world of make believe. It is kind of spontaneous actor that Reaney sought to participate in his theatre: the actor as child. Reaney's "Listener's Workshops" would whip up giant Reaney play-box myth-inspired community "plays" within an hour. Each work-shop piece would use surnames, street names, town names and choral patterns, along with make-believe techniques that every child knows by heart as its creative score. The ensuing chaotic frolic would leave each group with a sense of ownership and local reverberation. These storytelling techniques became the backbone of Reaney's playmaking. This workshop is an attempt to present participants with a sense of the way in which James Reaney worked with his actors - both professional and amateur - to create theatrical spectacle. **Participants and observers welcome.**

'I'M JUST NOT GOING TO PLAY A GAY ROLE': WORKSHOP ON HOMOPHOBIA AND SILENCE IN THE DRAMA CLASSROOM

(PHILIP LORTIE WITH DR. KATHLEEN GALLAGHER, DOMINIQUE RIVIERE, ISABELLE KIM, AND ADAM GUZKOWSKI)

An invidious aspect of citizenship is the extent to which the communities we create in our classrooms, theatres, neighbourhoods, and beyond, often coalesce around who is expressly excluded from these spaces. Our presentation will use theatre as metaphor in order to interrogate the dynamics of inclusion and exclusion within high school (Drama) classrooms, and to make explicit the 'performances' of identity in these charged environments. This attempt to use theatre - rather than present these research stories in more traditional qualitative narrative - is to draw from theatre's potency to serve the creativity, the performativity, and the reflective engagement that is at the centre of critical ethnographic research. The five researchers/presenters, with the help of the audience, will perform the scenes created from the transcripts and fieldnotes of a spontaneous and divisive class-wide conversation about homosexuality. These scenes include an excerpt of an interview with one of the students who voiced intolerant attitudes, and a reading from a gay male researcher's reactions to the homophobia he witnessed. We will employ dramatic interpretative elements to provoke new insights into the theatricality of the students' social positioning, and into the performative aspects of the act of research itself. As researchers, our belief is that sexual identity and desire need their place in high school conversations; conversations that engage the radical uncertainty of the postmodern subject in the very real material realities of sexist, racist, and homophobic classrooms. To examine, in our research of youth and the theatre they make, the ways in which sexuality and other identity markers are socially constructed and performed (in life and in art), how the moral, gendered and discourses created in (theatre) classrooms reinscribe historical inequities is the most pressing job, we would now argue, of classroom-based research.

THE STRATFORD CONNECTION: A LIVE INTERVIEW

CYNDI ZIMMERMAN, WITH PANELISTS FROM THE PRODUCTION TEAM FOR REANEY'S STICKS AND BONES, AT THE STRATFORD FESTIVAL, STUDIO THEATRE, OPENING 21 JUNE 05.

ABSTRACTS / PRÉCIS DES EXPOSÉS

Bruce Barton: The Awesome and Amazing Authoring Experiments of Zuppa Circus

It may come as a surprise to the rest of the country that the Atlantic region is home to some of the most progressive and ambitious theatrical companies in Canada. The Halifax-based Zuppa Circus explores new territory in terms of the relationship between text-based and devised, physically-based creation. Their "Uncle Oscar's Experiment" was forged through a productive yet challenging process of script revision in conjunction with collaborative improvisational development. This complex (and occasionally contentious) method of composition demanded an ongoing reconsideration and reformulation of traditional creative

roles and processes—and generated as many new questions as it provided clear and repeatable solutions. With "Radium City," Zuppa Circus further problematizes familiar frameworks and expectations. This paper will attempt to locate Zuppa Circus's practice within a discernible sphere of influences, inspirations, and intentions and explore the implications of their process in terms of an evolving conception of authorship within devised theatre performance.

Kym Bird: Bad Habits: Sister Mary Agnes, Jingoism, and the Question of Literary Citizenship in *A Patriot's Daughter* and Other Plays

Sister Mary Agnes, a turn-of-the-twentieth-century catholic nun, wrote more plays than any woman of her generation. Born in Boston Massachusetts, Agnes came to Montreal at the age of 23 and spent the rest of her life in Canada, where she penned as many as a hundred plays. These facts alone would allow historians of Canadian drama to claim her as a Canadian playwright. But the question of Agnes's literary citizenship is rather more complicated than circumstances allow. Despite having written virtually every one of her dramas between 1909 and 1928 while a teacher at St. Mary's Academy for girls in Winnipeg, and despite having mounted most performances of her plays there, the ideological slant of much Agnes's work is stridently American.

With *A Patriots Daughter* (1914), Agnes wrote a play about the American Revolution that recreates in domestic and comedic terms the Boston Tea Party. In it, the privileged values of Christianity, filial legitimacy, and proper feminine behaviour are linked to Yankee notions of liberty and Justice, whereas the British (and thus, the Canadians) are associated with a reign of tyrannical rule.

Claire Borody: The dramaturgy of magic: The creation of children's theatre using literature and process-centred construction methods

Children's literature is flourishing in the early twenty-first century, offering themes, plots and characters inspired by fantasy writing and dabbling with the darker shades of life. Film, television and theatre companies are optioning and adapting both contemporary children's literature and its historic predecessors. There is much ado, but to what end? Is the spirit of the original work being preserved in the adapted and inspired mass-produced works? Are there other means by which the original work may undergo the transformation from literary to dramatic, that would better preserve the wonder and surprise of the reading experience? This paper examines the way in which research-based performance collaboration can offer the spectator a theatrical experience that retains the wonder and surprise of reading. This paper focuses on the construction of an original performance piece that used an extensive research base as the core explorative and constructive tool. This included: both traditional and contemporary children's stories as well as the source material for the stories - eastern and western mythology, local and world folklore, original fairytales, and legends. How does research undertaken in early phases of performance development inform the actualization of character, plot and stage movement?

Nancy Copeland: Dreaming the Great War: Stephen Massicotte's *Mary's Wedding*

The question of surrogation common to historical drama – how to re-present the past – takes on a particular aspect in war drama: making the battlefield experience present for non-combatants. Several recent plays –notably R. H. Thomson's *The Lost Boys* and David French's *Soldier's Heart* (both 2000) – demonstrate the centrality of narration to theatrical representations of the Great War. In "The Modernist Event," however, Hayden White argued that "the kinds of antinarrative nonstories produced by literary modernism offer the only prospect for adequate representations of the kind of 'unnatural' events . . . that mark our era, . . ." among which WWI could be included (*Figural Realism*, 81). Uniquely among the cited contemporaneous plays, Stephen Massicotte's *Mary's Wedding* (also 2000), employs a dramaturgy that challenges the dominance of narration. While this dramaturgical device allows Massicotte to incorporate an unusually substantial female presence, his framing of the action as a survivor's therapeutic dream also contributes to the play's nostalgic romanticizing of the experience of war, an effect reinforced by the play's climactic event, the "near mythical" cavalry charge at the Battle of Moreuil Wood.

Peter Dickinson: Tim Miller's *Body Politics: Solo Performance Practice and Sexual Citizenship in America, 1984-2004*

In September 2004, American performance artist Tim Miller launched his most recent solo creation, *Us*, in New York. A queer romp through American musical comedy, the work is an indictment of American immigration policies, which discriminate against bi-national same-sex couples. Using Miller's corpus as my anchor, this paper contextualizes the development of queer solo performance in the United States over the past twenty years, paying attention to how this work has examined sexual citizenship through a focus on the queer body (Miller, after all, always gets naked on stage). Referencing the theatre and performance work of Holly Hughes, Margo Gomez, and Justin Chin, the stand-up comedy of Sandra Bernhard and Margaret Cho, and the video art of David Wojnarowicz and Sadie Benning, my paper will be structured around two axes: what I am calling the "monodrama/metagender" dialectic, in which the queer performance and storytelling, used to comment on the trying on and taking off of selves, mirrors a shift from identity politics to performative; and how this queer "body politics" critiques the American body politic as it has come to circumscribe American sexual citizenship between the Reagan and Bush Jr. administrations

Scott Duchesne: "Incredible Capitalists" and the Great Canadian Patriot: Robin Mathews, Selkirk and the construction of the Great Canadian Theatre Company

This presentation analyzes the Great Canadian Theatre Company's staging of Robin Mathews' *Selkirk* (1977) as the expression of its mandate to produce "socially relevant" Canadian drama. A Canadian play "of engagement" on a Canadian subject, Mathew's *Selkirk* established the GCTC's image as a genuine alternative company in English speaking Ottawa. The script, publicity material, internal company documents (meeting minutes, notes) and reviews show that the company worked to construct *Selkirk* as a radical revisionist historical drama, highlighting the reputation and standing of both Robin Mathews and Thomas Selkirk. *Selkirk* was shown as Mathews' effort to explore an important event in Canadian history (the "Seven Oaks" massacre of 1815), and expose and interrogate what he called the pernicious "liberal ideology" of Canada at work in a specific historical moment and in the present day. I speculate that *Selkirk* is Mathews' idealized self-portrait of the company at that time.

Sarah Ferguson: Feminist Canadian Women Directors(') Take on Tradition

My presentation addresses the lack of scholarship on feminist Canadian women directors, looking at their work involving texts of the Western theatrical canon. Canonical texts set the bar for excellence and for social and cultural acceptance. That these definitions have been carved out from almost exclusively men's work has certainly skewed artistic and cultural appreciation in our country. I am in the process of interviewing several Canadian women directors who define themselves as feminists to explore how they have used the uniqueness of performance to challenge social structures within canonical texts that through their constant repetition may have acted as tools that normalize those social structures. My presentation will be the distillation of my in-depth interviews, speaking to common themes within each woman's work or to the breadth of individual explorations that are being done by Canadians. Either way, these results may provide a window onto how theory in praxis may impact social and cultural constructs as well as push accepted artistic boundaries.

Geraldo Ferreira de Lima: Black theatre in Brazil and Canada: from stereotype to authenticity

Brazil and Canada, although colonized by different European countries, have some marked societal similarities: one is related to Black people and how they were entangled to form the ethnical mosaic that enabled the development of a rich multiethnic society. Excluded from active roles as builders of society, Black people tried to find devices that could allow them to be effective. In their attempt to overcome what could be defined as an inherited sense of exclusion, Black Brazilians and Canadians have used theatre. My paper examines the relation between Black people and theatre and how social inclusion has been promoted through plays, which, despite their stereotyped characters, have lately reached authenticity with characters expressing blackness at their best.

Patrick Finn & Marilyn Potts: Performing Citizenship: Upstaging Instrumentality in the Academy

This paper examines how citizenship might offer new models for thinking about the dramatic arts in higher education. Over the past year, we developed and team-taught a senior acting and performance stream at St. Mary's University College. Our school – a small liberal arts institution – is committed to carving out a unique identity in the Canadian academic environment. While trying to help shape that identity, we confronted a number of challenges to remind us of our separate status within the academy. The implementation of a dramatic arts program requires special space, rules and funds: drama can at times inhabit an alien position from which it can be difficult to establish a functional identity. We challenge the rhetoric of instrumental education and assert that the dramatic arts – besides offering social, cultural and political benefits – match their fellow citizens...even when dealing with core instrumental concepts such as leadership, interdisciplinarity, and teamwork.

Karen Fricker: The zero hour of cultural (dis)unity: the problem of Zulu time

What can the contentious response to Robert Lepage and Peter Gabriel's ZULU TIME (2002) tell us? ZULU TIME was a "techno-cabaret" set in an anonymous international airport and organised around the 26 letters of the aeronautical alphabet (A for Alpha to Z for Zulu), which reflected Lepage's perception that contemporary "time and space [have] been unified." However, the production's attempts to posit common bonds between different population groups as well as between humans and animals prompted strong responses from several commentators who questioned the production's depiction of Indian, Middle Eastern, and African character types by a nearly all-white cast, and what some perceived as its association of Africans with monkeys. Reactions to the production were split along cultural lines: all of those who reacted negatively to the production's representations of race and ethnicity were members of Canada's anglophone or immigrant communities; while no francophone commentary included mention of these issues, focussing instead on the production's technical elements and formal attributes. While not wishing to resuscitate tired stereotypes of the "two solitudes," I will argue that the production and reactions to it are indications of a troubling lack of common ground as regards conceptions of culture and universalism.

Milija Gluhovic: Learning Europe: European identity and citizenship for the new millennium

In recent years the concepts of "Europe" and "European citizenship" have been intensely contested both in the field of social sciences and arts. In my paper, I propose that the question of a European identity is crucially related to what image of Europe is constructed and how the demarcation between proverbial "Europeans" and the Other is shaped. Who is included and who is excluded, and on what grounds? For contemporary postmodern Europe this is a crucial question, especially since with its millions of (illegal) immigrants and denizens, Europe has many minority groups within its boundaries that are often perceived to injure its cultural and social cohesion. I will analyse several multilateral European theatre projects which engage these issues essential for the emergence of a notion and practice of European citizenship. These will include: *Learning Europa* (2004) by Armin Petras, part of the European Theatre Convention initiated project "The Refugees of Europe," Goran Stefanovski's *Hotel Europa* (2000), centred around the themes of migrations, refugees, and homelessness, and the Intercult's project SEAS (2004-2005) developed and performed in many harbours of Europe, which reflects on the cultural impact of an "expanded" Europe.

Muriel Gold Poole: Experiment in two tongues at the Saidye Bronfman Centre Theatre

"When the lights go up next Wednesday on the open stage of the Saidye Bronfman Centre, spectators will be watching, for the first time in Canadian drama history, Theatre Rencontre, an evening of two one-act, original plays in English and French....it does come as a surprise that the experiment under way at the Centre is a first." (Lawrence Sabbath, *Montreal Star*, March 16, 1973). So began the collaboration between Allied Jewish Community Services, Saidye Bronfman Centre, Playwrights' Workshop, and the Centre d'Essai des Auteurs Dramatiques "to develop ways of rapprochement between Anglophones and Francophones and to sensitize the Jewish community to the importance of the French language and culture". As A.D., I included in our five-play season on the main stage, one Québécois play in translation to expose audiences to Québécois plays and artists. The Saidye Bronfman Centre, a unique regional theatre housed in a cultural centre, itself an adjunct of a Jewish Community Centre was, from its outset, dedicated to building closer relationships between the various ethnic groups. "Its balanced repertoire of international and native scripts, its support of Canadian artists, its bilingual and bicultural experiments...make it a dynamic regional playhouse and a

treasured national resource" (John Ripley, 1976).

Sherrill Grace: Answering Fair Liberty's Call: Canada's Theatre of War

Over the past 15 years Canada has produced a large number of artistic works that represent war. This phenomenon is apparent in literature, painting, film, and drama, and my question is why? I will approach my question from two perspectives: first with a general overview of the variety of contemporary Canadian artistic representations of war, with a focus on drama; second by more closely examining Sharon Pollock's *Fair Liberty's Call*. Pollock's play is itself part of the recent theatre of war phenomenon but it is also an important play that establishes, I believe, parameters for the wider context that I am identifying. The play is historical, documentary to a degree, epic in style and scope, and, I argue, an allegory for the Canadian nation. In profound ways it is also an anti-war play. It was commissioned for Stratford, where it premiered in 1993, but it has not had a major Canadian production since. While I am of course especially interested in this one, very rich, complex play, I am also pondering what I see as a wider cultural phenomenon, and I am asking to what degree (if at all) Pollock has broken new ground with this play.

Catherine Graham and Jennifer Taylor: Creating the Environment for Social Change

In Canada as elsewhere, training for activist popular theatre tends to concentrate on the art of the actor, who is often expected to play a key role in writing and directing performance texts. This is understandable, given that the actor plays a key role in demonstrating the kind of agency necessary to create the social change this type of theatre promotes. But any real work on social change must take into account the way the individual bodies interact within specific environments, material and ideological, that encourage certain kinds of interactions and discourages others. Recent work on the sociology of the body offers some insights that may be useful to our thinking about theatre. Sociologist Arthur Frank, for instance, argues that in everyday life, as in theatre: "people construct and use their bodies, though they do not use them in conditions of their own choosing" (Frank 47-49). Activist popular theatre companies like Québec's Théâtre Parminou and HeadlinesTheatre make extensive use of visual design and music in creating environments in which characters evolve. We are looking at the work of these Canadian theatres in relation to work by troupes like Kentucky's Roadside Theatre, for whom music and a sense of place are central elements in the creation of cross-cultural performances, and commercial events like Lilith Fair, where choices around the physical design of the performance space reinforced dominant cultural notions about social mobility. By comparing design and musical choices in a range of cultures and socioeconomic circumstances, we hope to present two interlocking papers that will explore ways of performing the conditions that make real social change possible and to suggest a methodology for analyzing design choices in theatre for social change.

J. Paul Halferty: Queer and Now: the Queer Signifier at Buddies in Bad Times Theatre

In a 1995 essay, Robert Wallace suggests that Buddies in Bad Times Theatre is an "imaginative construction" whose "theatrical subjectivity," like its mandate, is not fixed, but has been constantly evolving since the company began to produce work in 1979. Using Wallace's assertions as a point of departure, this essay will examine what it means to be a "queer theatre" today. Examining Buddies' programming, marketing, and the public statements made by the company's various spokespeople, this essay will explore how Buddies' "queer theatrical subjectivity" has been affected by the acquisition of 12 Alexander Street in 1994, Gilbert's resignation in 1997, subsequent artistic directors, and the shifting meaning of the queer signifier within related theoretical discourses. It is my argument that over the last decade Buddies' queer theatrical subjectivity has shifted from an ideology that challenged essentialist understandings of homo/heterosexual subjectivity, to one that affirms conceptions of fixed sexual identity, and uses queer as a strategy for fostering inclusiveness within its programming.

Pil Hansen: Optical filtration of performative principles: from Guillermo Verdecchia's words through the corporeality of Sara Gebran

In September 2003 I conducted an interview with the Argentinean-Canadian theatre artist Guillermo Verdecchia, in which we focused on dramaturgical tools and strategies detectable in and deriving out of his work. In January 2004 I handed over Verdecchia's *Fronteras Americanas* and Verdecchia and Brooks' *The Noam Chomsky Lectures* to the Venezuelan-Danish choreographer Sara Gebran. Along with the scripts I shared a few performative principles distilled out of the interview and a piece of advice from Kandinsky: "when taking inspiration from another discipline do not copy artistic practices, but learn the principles of the other discipline and apply your own means through them." Gebran's "Frontiers" premiered in April 2004, in Copenhagen. This paper addresses the optical channels through which principles were abstracted from Verdecchia's work and remodelled into the physical language of Gebran. I consider singular indicators of contextual factors - factors such as different political situations, cultural landscapes, borders, genders, audiences, and criteria of production and reception - all of which effect, place pressure, on the necessities of the artist. As well, I discuss the cognitive and physiological challenge of filtering an external source of inspiration through Gebran's trained and embodied means of perception and artistic expression.

John A Hawkins: Who Was Afraid? The Avant-Garde in Calgary's Pre-Professional Theatre

The pre-professional theatre scene in Calgary in the early 1960s has been inaccurately characterised as conventional in approach and play choices. So, one might be surprised to learn that during the five years between March 1961 and March 1966, eight non-professional Calgary theatre companies produced, in five different venues, seventeen avant-garde plays, including Ionesco's *The Lesson* and *The Bald Soprano*; Beckett's *Waiting for Godot*, Krapp's *Last Tape*, and *Happy Days*; Albee's *The Zoo Story*, *The American Dream*, and *Who's Afraid of Virginia Woolf?*; Osborne's *Look Back in Anger* and *Luther*; as well as plays by Brendan Behan, Shelagh Delaney, Ann Jellicoe, Arthur Kopit, and Harold Pinter. Who was producing these plays, and why? Where did their audiences come from? How and why was this stage of alternative work necessary to create the conditions for the subsequent creation of the first professional theatre in Calgary?

Jennifer Heywood-Jackson: Les deux solitudes revisités: The Self as the 'Other' in Larry Tremblay's Chicoutimi

In his afterword to "The Dragonfly of Chicoutimi" by Larry Tremblay, Pierre Lefebvre suggests that this mesmerizing one-person

play is a forerunner because it "was written in English. Actually it was written in French, but using English words" (59). This linguistic dichotomy lives in the play's main character, Gaston Talbot, who takes his audience on a guided tour of his split hometown, childhood friend, memory and unbearable state of mind. If Citizenship involves a sense of belonging to a community and a place, then "Gaston Talbot, born in Chicoutimi, was born out" (61). In his own home he is excluded from expression, dignity, ownership, and eventually from his own self. *La seule manière, pour lui, de se retrouver est de retourner à sa langue maternelle*. This paper looks at the ways in which this paradox was expressed in the only two productions the play has received: the first in Montréal to a French-speaking audience, and the second in Toronto, to an English-speaking audience.

Ric Knowles: Shakespearean Performativity, English History, and the First Tetralogy in Performance

Most "performance criticism" of Shakespeare to date has concerned itself with theatrical productions as "readings," as interpretation of Shakespeare's plays as scripts, using definitions of and approaches to "performance" that are isolated from activity in and scholarship on contemporary performance, theatrical and otherwise. These definitions and approaches tend to treat Shakespearean performance in isolation from other contemporary theatrical activity and to isolate the performance criticism of Shakespeare from other Shakespeare scholarship. Much performance criticism of Shakespeare, ironically, has not followed the lead of even those Shakespeare scholars who understand the text itself to be "performative" (usually in the sense that they consider the texts' "illocutionary force"). As a working definition, Joseph Roach has usefully defined "performance" as "the kinaesthetic and vocal embodiment of social memory and self invention," while Josette Feral has argued that performance "attempts not to tell (like theatre) but to provoke synaesthetic relationships between subjects." This paper draws upon contemporary theories of performance and performativity in order to consider the performative "force" of post-1963 productions of Shakespeare's first tetralogy as constitutive embodiments of English social memory and English subjectivities. In doing so it will attempt to model a new approach to the performance criticism of Shakespeare.

Karen Lazar: Who's / whose professional: the actor in English Canada

This paper will examine the status of the actor in English Canada as s/he transitioned from amateur to professional in the years between 1946 and 1955. These seemingly innocuous terms of classification are characteristically laden with echoes: connotations that fuel, for some, the need to positively identify the "Canadian-ness" of the actor, and for others, to own a status which can be used as an international measuring stick, moving beyond prescribed borders. Values of "professional" differ per culture, and incorporate issues such as reception, the critical/aesthetic frame, remuneration for the creative act, and finally training, vis-à-vis our historical connection to the British and American theatre systems. These values point to the possible "hybridization" of the professional actor in English Canada, or conversely, point to the evolution of a Canadian professional actor, a discussion that has been and still remains divisive and controversial.

Leanore Lieblein: The Ghost of Ophelia and the Aesthetics of Absence

In an essay on representing Ophelia in Canada, Ric Knowles concludes that the character of Ophelia is never central or determinate in any of the cases he has studied. The revisionings he examines are unable to escape "the dominant representation of Ophelia-as-woman-as-victim." It is this dominant representation that Daphné Thompson as author and performer of *Sauvée des eaux* (2000), and Jocelyne Montpetit as choreographer and dancer of *Vol d'âme* (2000), try to escape by identifying not with Ophelia, but with her ghost. Thompson's text is as verbal as Montpetit's is nonverbal, but both performances implicate the spectator in a reflection on authorship and agency. In writing *Ophélie* Thompson is written – by the computer that writes and prints her text, by the actor that performs it, by the Shakespeare whose lines she quotes, by the professors who interpret them, and by many others, all of whose voices are channeled through the solo performer's body and ultimately effaced. Her Ophélie is not saved from the waters. Nor is that of Jocelyne Montpetit. It is with the drowned Ophelia that Montpetit begins, and it is her vanishing, the corporeality of disappearance, that she dances.

Mark McCutcheon: Shakespearean Adaptation and Cultural Capital in Toronto's Party Scene

This paper investigates the tensions between cultural and "subcultural" capital in Canadian adaptations of Shakespeare by creative practitioners operating outside traditional theatre venues and institutions. The adaptation of popular Shakespearean texts at nightclubs and "raves" dramatises disjunctions between "high" and "low" cultural forms. I juxtapose two case studies: a Canada Day "rave" adaptation of *A Midsummer Night's Dream* in 2000; and, in 2002, another adaptation of the same play at the nightclub This Is London. I then analyse these adaptations according to contrasting arguments by Daniel Fischlin, Michael Bristol, and Richard Burt on whether and how the adaptation of Shakespeare represents a "low" cultural form's bid for "high" cultural legitimacy, particularly in the context of nation-building. The reflexive frame for this discussion reviews my own dance-oriented Shakespearean adaptation in 2001 as an explicit legitimating of the "low" cultural form of DJ performance as knowledge production. For the case studies in question, Shakespearean adaptation articulates a bid for cultural capital with a performance tactic for evading governmental strategies of "diversity management," understood here, following Kipfer and Keil, as the hegemonic criminalisation of youth and leisure.

James McKinnon: Djanet Sears Dramaturgy of Appropriation in Harlem Duet

Djanet Sears' *Harlem Duet* illustrates what might be called a dramaturgy of appropriation. Shakespeare's *Othello*, in presenting the marriage of Othello and Desdemona as an unacceptable, miscegenative union of opposites, and in its imagery, is encoded in a binary either/or logic. Since *Othello* was written for and has mainly been performed in front of White audiences, and has only one Black character, it invites the spectators to identify with White society to view Othello as the Other. Sears retains the trope of miscegenation, depicting the coupling of a Black man and a White woman as a potential threat to the community, but in *Harlem Duet* the community is Black, and so it is assumed, is the spectator. Sears both speaks from and addresses an African-Canadian, female experience, inverting the Self/Other coding of *Othello*, representing Otherness as White, and constructing a Black, female, Canadian spectator. My objective is to identify and discuss the strategies Sears uses in her appropriation of

Shakespeare, focusing in particular on her manipulation of time and space, and her inversion of the binary overcoding of the Shakespearean original, with the hope of pointing toward a general dramaturgy of appropriation.

Marlene Moser & Gyllian Raby: The Age of Terror and a New McCarthyism: Arthur Miller's profile of citizenship in *The Crucible*

Arthur Miller's *The Crucible* presents John Proctor not only as an "androcentric model of the hero" in opposition to the menacing female hysteria around him, but also as a liberal humanist model of citizenship and identity. Where the representation of the feminine serves to support the heroic male in *The Crucible*, the representation of collectivity betrays an anti-Communist sentiment in Miller's text and masks his ultimate preservation of a conservative ideal of citizenship and individualism. In many ways, *The Crucible* is an ideal text for discussion and re-presentation in an "age of terror" as the complexities of existing in a global context also demand a reconsideration of our assumptions of citizenship and individualism. This paper addresses these ideas both in its rereading of Miller's text and in its realization on stage, using examples from the recent production at Brock University directed by Gyllian Raby.

Patrick O'Neill: The RCAF entertainments in World War II

In May 1941, the Royal Canadian Air Force first organized entertainments using service personnel and in October 1943 the RCAF organized a touring company, the "Tarmacs." Based in the United Kingdom were five RCAF touring shows: the "Blackouts"; the all-girl show, "W-Debs"; the all-male show, the "Aircscrews"; "All Clear"; and "Swingtime". By June 1945, these six RCAF companies had performed a total of 1,180 performances to 603,000 serving and civilian personnel in the British Isles and on the Continent. For the most part, the RCAF entertained military personnel and their guests on military bases, but there was one exception. In 1942, the RCAF's Manning Pool organized the first trans-Canada military show when "Celebs on Parade" toured across Canada. E. A. Deacon, Director of Auxiliary Services of the Canadian Army Shows, noted that the RCAF had "made great strides in troop entertainment work, and which now far outstrips the progress that has been made in this direction by the Army or Navy." This paper will discuss the history of the RCAF shows and attempt to explain why they are not as well remembered those of the Army and the Navy.

Robert Ormsby: Adapting Shakespeare to Canada in the Culture of Global Celebrity

If Canada has a unique perspective on global popular culture, positioned as we are next to its point of origin (the United States), our relationship to Shakespeare is less clear. This paper examines how Matthew MacFadzean's *richardthesecond* borrows from Shakespeare's *Richard II* in order to explore media-saturated world-wide culture from a specifically Canadian perspective. MacFadzean develops loose parallels between the ageing raver Richie Excellent and king Richard II to lend his protagonist a tragic dimension. MacFadzean uses the sixteenth-century play as a rough framework for developing a critique of the celebrity of politics in the twenty-first century. The production resembles Shakespearean drama in that, like the early modern plays, the multimedia and topical *richardthesecond* requires specialized knowledge and reading skills: not only must its audiences be able to grasp the fast-moving video and musical sequences through which most of the play's references to global electronic culture occur, but they must possess an intimate knowledge of contemporary Canadian culture to understand the particular perspective from which this critique originates. In other words, *richardthesecond* creates a series of exclusions that diminish Shakespeare's theatrical centrality, and complicate the image of a homogenizing international media leviathan.

Natalie Papoutsis: Identifying with Oedipus: The Audience's Collaboration in the Re-Construction of Ancient Tragic Figures on Radio

Despite the spatio-temporal fragmentation inherent to radio, its audience paradoxically experiences an immediacy and intimacy that can not be achieved in other media. While radio drama exists in a technological landscape of highly visual stimulation and saturation, it relies on the agency of sound to appeal to something more potent: the imagination. Individual audience members, through their imagination, complete the dramaturgical frame as the radio drama producer's active collaborator and the playwright's co-conspirator. This is particularly evident in the adaptation of classical tragedies to radio. Given Aristotle's assertion that 'spectacle' is of diminished importance in classical tragedy, the inherent orality of the plays of Aeschylus, Sophocles and Euripides would appear to make them eminently suitable for radio. Utilizing several examples from English-Canadian radio (CBC productions, 1946-2001) where ancient tragedy has proven to be particularly popular (with *Oedipus Tyrannos* receiving no less than three new productions from 1946 to 1954, for example) this paper will illustrate the unique nature of the audience's collaboration.

Allan Pero: "But you have friends": Performance and the Zone between Two Deaths in the Plays of Sarah Kane

This paper explores the relation of the voice to what Edward Bond calls the "Theatre-Event." I approach the theatrical representation of suicide as a "Theatre-Event" in the sense that it "can't be captured by the story, but must be examined ... in relation to the story" (*Letters I*, 43). The event is the demand of interpretation through performance. In *The Space of Literature*, Blanchot theorizes that while the suicide uses techniques to construct a frame around death (104-05), the theatre artist searches for the space of the event. Blanchot is not suggesting that the creative impulse is pathological, but saying that their respective projects test a singular form of possibility, the leap *beyond* that includes a "radical reversal" which precludes representation - since death is final. This is precisely what texts like Kane's and Bond's are attempting to find; this space, what Jacques Lacan calls a "zone between two deaths," is the space of tragedy. The actor's problem in performing both plays is one of *listening* to the voice without object, to the voice as an ambivalent object of desire that drives the different "arguments" about suicide in both plays.

John Poulsen: How the Tortoise Shattered his Shell: Story Theatre

This paper will present the story of "How the Tortoise Shattered his Shell" and place it in context of its importance to the Afemai

people, in Etsako West Local Government Area of Edo state, Nigeria. Story telling is not only a pastime or an event that occurs regularly but it is also the holder of the people's history and their values. The story of "How the Tortoise Shattered his Shell" examines the important values of intelligence and honesty by placing those values in apparent conflict.

Anna Racette: Shakespeare in the Body: An Exploration of the Pedagogical Mandate of the Stratford Festival

The fragmentary approach to teaching Shakespeare is working. As it aligns itself to film, this teaching approach ensures that students learn in a way that is relevant to their world. The Stratford Festival has been lauded as a national institution and repulsed as homage to a British playwright that doesn't encompass the Canadian cultural spirit. Yet what impact does it have on today's youth? Is it a relevant theatrical experience and how does a student take into account the live presentation of Shakespeare in relation to the methods used to teach in the classroom? This paper explores the pedagogical mandate of the Festival and the reason educators expose students to live performance. As part of my research, I have spent the last year interviewing Stratford actors and administration, including Pat Quigley, Antoni Cimolino, William Needles, Seanna McKenna, Graham Abbey and Sara Topham about their experiences with student audiences. I have also worked closely with two Toronto high schools that have traveled to Stratford to see live performances. How were the methods that they used to study Shakespeare applicable to their visit to Stratford?

Gregory Reid: Terry Eagleton's Sweet Violence and the Architectuality of Dramas by Bolt, Dubé and Albee

In his recent anatomy, *Sweet Violence: The Idea of the Tragic*, Terry Eagleton relocates what I would call "redemptive tragedy" from the margins of the canon of "great tragedies" to its centre. The tragic, in Eagleton's telling, finds its essence where the Jesus and Oedipus stories overlap; in the pharmakos ritual, the scapegoat sacrificed if not obviously for the greater good at least to expiate the sins of the community. My proposed presentation is a comparison of Carol Bolt's *One Night Stand* (a play which compares very strongly with Albee's *Zoo Story*) and Marcel Dubé's *Un Matin comme les autres* (a play frequently compared to Albee's *Whose Afraid of Virginia Woolf*) against Eagleton's notions of the tragic. My tentative conclusion (ie, hypothesis) is that the comparison delineates the architectual distinctions between tragedy and satire, and the thematic or discursive difference between the tragic and the absurd.

Kim Renders: Searching for a Voice

This paper analyzes the success and failure of theatre as a device to empower an excluded and often hidden community – specifically in this case, seniors. Using examples from my experience with members of the Victoria Park Seniors' Centre in Fergus, I will detail the process of creating theatre with members of a senior community using collaborative self-scripting techniques. Since self-scripting techniques are often used as a means to give voice to a marginalized group, my hope was to enhance the visibility of this group and give it a public voice. In the role of facilitator and workshop leader, I worked in collaboration with members from the Centre to create an original theatrical performance incorporating performance elements not usually associated with seniors. I obtained the services of three other theatre arts professionals to help me in this aim – a designer, a choreographer and a musician. While my goal of educating and giving voice and focus to an under-served community was partially met, I encountered surprising obstacles that required that I compromise my own methodology to suit the expectations of the group.

Judith Rudakoff: "Who am I and Where is Here?": Qaggiq Theatre in Iqaluit and the Preservation of Voice through Performance

Qaggiq Theatre of Iqaluit, Nunavut was incorporated as a non-profit society in Nunavut on June 4, 2002., in order to provide artistic, professional and life skills development opportunities to Aboriginal Youth, while promoting Inuit culture, health and wellness. The mandate is three fold: 1) to educate youth about Inuit culture and language and critical social issues such as crime, suicide, substance abuse and violence; 2) to share cultural knowledge with Canadians and other residents of the circumpolar region by traveling to other communities and by bringing aboriginal theatre groups from across Canada and the circumpolar region to Nunavut; 3) to employ, train and educate youth in Nunavut in all aspects of the performing arts with the goal of enabling youth to find employment and/or pursue educational opportunities. I will discuss their work and my involvement as dramaturg on "The Legend of Nuliajuk" (Nuliajuk is also known as Sedna), which has been in pre-production for the past two years. Creating this production involves working with Elders and youth to adapt this oral Inuit legend for the stage. Artistic Director (Inuk throat singer Sylvia Cloutier) and choreographer Alejandro Ronceria will be the primary collaborators.

Corinne Rusch-Drutz: (Re)Presenting Mothering: The Unhappy Marriage of Motherhood and Theatre Practice

Since the 1976 publication of Adrienne Rich's *Of Woman Born*, a new discourse on patriarchal motherhood has reconceived contemporary notions of mothering. Rich was the first to recognize motherhood as an institution, seeing it as a nexus of social organization under patriarchy. While the representation of motherhood has been ubiquitous in dramatic literature, the actual work of mothering remains, with the exception of a handful of references, a topic largely absent from writing on women's theatre practice. Motherhood in relation to paid work is receiving attention in a variety of occupational fields, but the theatre community has been reticent to acknowledge the ways that motherhood affects practice. This paper investigates the ways in which a group of Toronto women theatre practitioners negotiate their identities as mothers with the work processes of the artistic institution. The study will focus on theorizing difference among the participants and understanding their daily experiences in relation to extra-local social arrangements. Topics include rethinking the boundaries of invisible work practices; reading the daily "work" of getting to work and how it is made invisible from local work processes; and the contrast between informed work contexts and engendered practice.

Izabela Skorzynska: The Byelorussian rock-opera "Narodny Albom": Theatrical citizenship for contemporary Byelorussians

"Narodny Albom" is the collective work of Byelorussian performers who in the 1990s created a theatrical concert dedicated to their national identity and question of citizenship. The concert was transformed into a rock-opera dedicated to contemporary Byelorussia understood as the Lithuanian and the Polish-Byelorussian tradition. The language of "Albom" is Byelorussian, which in practice does not exist. In this context, the Byelorussian artists create a national language founded on oral tradition, an archaic grammar, and on Yiddish and Polish. The authors of "Albom" create a "new-old" Byelorussian language and compose new arrangements inspired by Byelorussian folk music and Jewish, Polish and pop music motives as an ironic comment on contemporary Byelorussian pop-identity. The performers are actors and shamans: "performers of a new identity". My presentation aims to show the "Albom" as a quasi-ritual, as a site of memory and source of collective identity created by artists as a bricolage. A performance like "Albom" is an original and effective communication strategy for constructing collective identity in the context of social and political crisis. My presentation includes photographs, songs on CD, and English resumes of lyrics and plot.

Kim Solga: Spaces Within and Spaces Between: Ground Plans for an Architecture of Feminist Performance

Despite the contributions of feminist performance and the rush of recent scholarly interest in the spatial dynamics of theatre and drama, the spaces of gendered performance have yet to be comprehensively theorized. My paper meddles in this lacuna as I explore the space-making capacities of feminist performance through the lens of recent feminist writings on architecture. Pairing Elin Diamond's seminal work on gestic feminist criticism with the work of architecture theorists Catherine Ingraham and Jennifer Bloomer, I locate the convergence of the feminist performer and the feminist architect in the *poché* – an architectural inscription that marks a hidden space within a wall, a kind of structural rabbit hole. Bloomer and Ingraham mine the "hot materiality" of the *poché* to find architecture's missing (imperfect, [de]generate) bodies, its disavowed dimensions; meanwhile, Diamond pries open the "laminated" suturing female bodies to "realist" stage representations, finding within a doubled body (a body doubled over). The *poché* is the space of the non-identical; it turns sheltering and re-orienting, offering the hope of regeneration and the possibility of radical disciplinary intervention, the *poché* has the potential to become a cornerstone of an architecture of feminist performance, for example, in Wertenbaker's *Love of the Nightingale*.

Paula Sperdakos: From Upper Canada to Broadway: Elizabeth Jane Phillips, Grande Dame of American Stock Theatre

Few people now recognize the name of Elizabeth Jane Phillips, even though she had a successful cross-border acting career of forty-five years, and is likely Canada's first expatriate actress. Born in 1830 in Chatham, Upper Canada, she began acting with the Amateur Theatrical Society of Hamilton in 1848, and then joined John Nickinson's Royal Lyceum company in Toronto in 1852. She played all the supporting female roles that Nickinson's daughters would not or were not old enough to play. In 1858 Phillips left Canada, and except as a member of various touring companies, never returned. Her work took her all over the United States, until in 1877 she became a member of A. M. Palmer's stock company at the Union Square Theatre in New York, which, according to theatre chronicler G.C.D. Odell (*Annals of the New York Stage*, 1927), was "one of the finest stock companies the city ever knew," and she and her colleagues were considered "among the best stock actors in America." This paper will serve as an introduction to an actress who was never a star, but rather a trouper, one of the unsung heroines of the theatre during the nineteenth century.

Jenn Stephenson: Aspiring Divinities: Writing Subjectivity and the Paradoxes of Fictional Citizenship

Instead of looking at citizenship in the conventional terms of affiliation to a geopolitical entity, this paper recasts the notion of citizenship in terms of a character's authenticity in a fictional realm. Two new Canadian plays, *Eternal Hydra* by Anton Piatigorsky and *Shadows* by Timothy Findley, take up this question of the birth of the fictional citizen and his subsequent emigrations. The traveling act of transgressing borders between fictional worlds – metalepsis – triggers perceptual paradox. Debra Malina in *Breaking the Frame: Metalepsis and the Construction of the Subject* takes as her thesis that metalepsis "bears a mimetic relation to subject-construction processes in our own world" and that via this parallel process of frame-breaking these radically metaleptic works reflect on our constructed subjectivity outside the fiction (9). Whereas Malina applies her theory to postmodern novels, I propose to transfer these ideas about narrative metalepsis and the reader to the crossing of dramatic frame-boundaries and the effect on audiences. The thematic connection between acts of artistic rapine and metalepsis, and the implications for the similarly constructed audience-self will be the principal concerns of the paper.

Lia Marie Talia: Does One Good Marriage mean you have to be a Liar?

Brian Drader and Sean Reycraft's recent plays examine the contours of contemporary marriage. Drader's *Liar* and Reycraft's *One Good Marriage* both explore how tragedy can wrench couples out of the comfort of a stable union into states of confusion and complexity. Through meeting these challenges, the writers suggest, couples can create a stronger bond that defies conventional expectations. This paper explores these staged marriages in relation to the performativity of gender. *Liar* is a taut, two-act play that explores the theme of lost domestic intimacy. Formerly isolated by their own particular pain, a couple's life is disrupted by an attractive drifter who becomes the catalyst for their renewed communication. Reycraft's *One Good Marriage* is narrated by Stewart, a high school librarian, and Steph, a high school English teacher. Taking place on their first anniversary, the play slowly reveals the details of an incident that forever changed their marriage. Their negotiation of this tragedy reinforces the necessity of maintaining faith in the face of heartbreaking circumstances. The audience becomes a means to help them redefine their marriage and their future.

Jerry Wasserman: Merrill Denison: Towards a Revaluation

Merrill Denison (1893-1975) has long been one of Canadian theatre's most enigmatic figures. Many consider him to have been "at the forefront of Canada's Little Theatre movement, eventually producing a body of dramatic work superior to any previously written in English Canada" (Benson & Conolly 46), including the published collections *The Unheroic North* (1923) and *Henry*

Hudson and Other Plays (1931). Despite this, he has received almost no serious critical attention. The only two articles surveying his plays appeared more than twenty years ago. His most popular play, "Brothers in Arms," has been dismissed as slight and inauthentic while his most serious, *Marsh Hay*, remained unproduced in his lifetime. Denison may be best remembered today as a cultural turncoat, writing in 1929 that there could be no distinctly Canadian drama and leaving Canada shortly thereafter for life and work in the United States. My paper begins a revaluation of Denison's plays and other contributions to Canadian theatre, including his extensive theatre journalism and his speeches and writings interpreting the U.S. and Canada to one another.

Robin Whittaker: Nuclear Families and Burning Re-Visions: TimeSpace Rehistoricizations in Marie Clements' *Burning Vision*

In Marie Clements' "Canadian" play *Burning Vision* (2002), we witness the vision of a Sahtoe Dene See-er in the late 1880s foreseeing uranium mined by Dene miners in the Northwest Territories in the 1940s, then dropped on a people that "looked like us" — the inhabitants of Hiroshima. Clements' Native character Little Boy — standing in for the voice of the earth, the voice of the un-mined uranium, the re/claimed native voice speaking out from the dark against the all-too-familiar colonizing voice of Our Home and Native Land — fears discovery because the discoverers "lay claims on you, not knowing you've known yourself for thousands of years." (20 - 21) In order to address issues of ethnic, geographical and nationalist inclusion in the traditionally exclusive histories of the Japanese, Dene and white Canadian and American characters represented in Clements' play, I argue that *Burning Vision* counters and re-encounters received histories in ways that deny the colonizer/aggressor's oppressive strategies of mapping the space of the "undiscovered country," and of grafting linear histories onto indigenous and targeted peoples. Viewed in terms of Ric Knowles' timespace dramaturgy, Clements' play remaps post-Hiroshima North America and rehistoricizes its received narratives.

ASSOCIATION NEW & NOTICES / INFORMATIONS DE L'ASSOCIATION

Bill Glassco 1935 - 2004

On Monday, November 8th, there was a memorial service for Bill Glassco held at the Centaur Theatre here in Montreal. The evening was graciously emceed by Albert Millaire; the theatre was full of people, present because in one way or another, Bill had made a significant contribution not only to Canadian theatre but to their own lives and careers. There were laminated obituaries from all the major newspapers on display in the lobby; on stage, there was a video made up of a montage of photographs from various stages of Bill's life. Gordon McCall, artistic director of Centaur, began the event by welcoming all of us to his theatre and by reminiscing about his own experiences working as an actor in Toronto in the early 1970s when he first met Bill. Jane Needles, the key organiser of the event, came on stage to say that we were there to celebrate Bill's life, to laugh through our tears, which is exactly what we did.

Among the many speakers, the first to come on stage was Dr Thomas Deuel. He had been a room-mate of Bill's at Princeton University where they did their undergraduate studies together. He told amusing stories about their antics, their personal relationship, and Bill's generous and fun-loving spirit. Michel Tremblay could not be with us, but he sent a "love letter to Bill" which Albert Millaire read out loud. It was full of sympathetic humour, delightful anecdotes, and confirmed Tremblay's gratitude to Bill for supporting his early playwriting and for helping to open up his work to audiences outside of Quebec. Clare Coulter read a letter from Bill's former wife, Jane Glassco, telling us amusing, brave, and hopeful stories about the struggles involved in founding and nurturing Tarragon Theatre in its earliest days. One of Bill's children, Rufus Glassco, spoke very personally about what kind of father Bill had been; he explained that Bill had told him that, above all else, one must have self-esteem or "amour-propre" -- Rufus said it sounds better in French -- in order to engage fully with one's life and 'destiny.' Michel-Marc Bouchard read a very moving statement about why writers of his generation feel a great debt of gratitude to Bill. Bill's daughter, Briony Glassco, read a letter from Governor General Adrienne Clarkson in which she wrote passionately about their shared love of (Canadian) literature and of course about the arts more generally.

Bill's much-loved piano, which he had inherited from his grandmother, was on stage, and a number of the guests played some of his favourite pieces of music. We also heard music from Bill's CD, produced in the last year, on which he sings and plays the piano. Kent Stetson spoke of his very personal relationship with Bill, outlining the kind of helpful dramaturgical advice which Bill had given him when he was writing one of the many drafts of his ground-breaking play, "Warm Wind in China." Kent told us that after Bill phoned him with the bad news that he had throat cancer and perhaps only a year to live, Kent walked on his way through Carré St. Louis and along Prince Arthur with anger and sorrow in his heart; but now, in celebration of Bill's life and achievements, as he walks along Prince Arthur, he hears Gershwin, one of Bill's favourite composers. Joe Cobden, a member of the Montreal Young Company which Bill founded here in Montreal, spoke of the first major opportunities to practise his art as an actor which the Company had given not only to him but to other young actors eager to establish their careers after graduating from places such as the National Theatre School. Cobden made the whole hall laugh when he said that when he first met Bill he thought he was a "theatre guy" with intimidating experience and great artistic taste; in time, Cobden came to know Bill as a man like any other, and he found himself trying-and still tries-to be as cultivated a person as Bill was. Minum and Ronnie Blair, together with Muffy Price, spoke of one of Bill's last (great) adventures: a trip they all made last year to India. Bill, his cancer in remission, seemed inexhaustible, and, as the ideal

tourist, was determined to see virtually everything. At the end of the evening, we all stood up and to piano accompaniment -- and with Bill's daughter Briony as our guiding inspiration -- we sang a rousing rendition of one of Bill's favourite compositions -- George and Ira Gershwin's "You Can't Take That Away From Me." Afterwards, we gathered in the lobby to swap individual stories about what Bill's life had meant to each and every one of us; we also signed the guest book, adding a personal line or two of warmth, wit, gratitude, and love. We were reminded on the program that Bill's dream was that the Montreal Young Company should continue; contributions can be sent to the Montreal Young Company, 3558 Marlow Avenue, Montreal, H4A 3L7. The organisers of the evening included Clare Coulter, Paula Danckert, Anne Douglas, Sheila Fischman, Linda Gaboriou, Briony and Rufus Glassco, Biek Price, Eliane Price, Cynthia Scott, Jean-Stéphane Roy, Luc Tremblay and, of course, the indomitable Jane Needles.

Denis Salter.

The Theatre Museum Report

Most of the Museum's collection is stored in the Elgin & Winter Garden Theatre in Toronto, courtesy of the Ontario Heritage Foundation. Adrienne Desjardine, the Collections Manager, is now cataloguing the collection in preparation for transferring it to an environmentally-controlled, museum-quality storage location. The Herbert Whittaker Collection is being integrated into a newly designed collections database. It will eventually be possible to access the entire Museum collection through the Museum's website.

As we all know as researchers, it takes time and patience and sometimes serendipity to build up a collection. For example, Sylvia Kirkpatrick recently offered the Museum a 1983 Hart House Theatre program announcing an evening of The Wit and Wisdom of G. K. Chesterton. Tony van Bridge, its star, first created this one-man show for the Shaw Festival in 1970 to "remind us that a richness of words goes hand in hand with a richness of spirit." He then took the show on a cross-Canada tour for many years thereafter. Denis Johnston, the current Audience Outreach Director at the Shaw Festival—and the editor of Tony van Bridge's memoirs—recently donated the wig, costume, moustache, pince-nez and other props used by the veteran actor in the production. If you are planning to donate theatre artifacts to the Museum, please describe them in a letter and, if possible, include an evaluation. The letter should be mailed to Jane Ricketts, Head of Acquisitions, Theatre Museum Canada, 77 Bloor Street West, Suite 1903, Toronto, ON M5S 1M2. [Telephone (416) 962 2992.]

The Museum recently hosted the first in a series of programs under the banner *Theatre Museum Canada Presents* . . . On 30 September 2004 in Toronto, *Design of Operatic Proportion* brought together the designers Susan Benson and Dora Rust-D'Eye, along with Opera Atelier Co-Artistic Director Marshall Pynkoski and lighting designer Michael Whitfield. Stuart Hamilton of CBC Radio's *Saturday Afternoon at the Opera* moderated the event. Among the audience were students from Sheridan College's Theatre School. Using Windows Media Player, you can listen to the panel discussion at <http://winvault1.vaultstudios.com/2004/tmc/designseminar.wma>. The Theatre Museum's latest exhibition, *Divas of Design: Leading Ladies of Operatic Set and Costume Design*, was on display in the Palladian Lounge of the Elgin & Winter Garden Theatre until 31 March 2005. Produced by the Museum in co-operation with the Ontario Heritage Foundation, the exhibition featured costumes and artifacts from the Canadian Opera Company's production of The Golden Ass designed by Susan Benson, the Cincinnati Opera's 2002 production of Elektra designed by Dany Lyne, and Opera Atelier's production of The Magic Flute designed by Dora Rust-D'Eye.

Making plans for a permanent home, the Theatre Museum engaged Lord Cultural Resources Planning & Management to conduct a 'concept planning study' to help define how the Museum's vision of itself might take shape in an actual museum space. Through a series of discussion groups and interviews, over 20 "stakeholders" in the performing arts and museum communities were involved in the study and a set of criteria was established for the development of a dynamic, relevant, and national institution. The focal point of the museum will be a performance space providing live and recorded performances as well as workshops, readings, lectures, master classes, and press events. Adjacent to this space will be a 'Behind the Scenes' venue that will allow the visitor to experience all the essential components that are required to bring a performance into existence—sets, costumes, make-up, lighting, and special effects, etc. Two learning areas will feature rotating exhibitions together with displays from the Museum's permanent collection. A project called "Windows on the World" will explore how theatre approaches contemporary issues and how different cultures interpret and communicate these ideas through their own theatrical traditions. Another project titled "Windows on Ourselves" will showcase our national theatre heritage from First Nations myths through to current Canadian productions, using dioramas, artifacts from the collection, costumes, maquettes and A/V technology. There are also plans for a resource centre and a retail outlet.

If you wish to become a member of the Theatre Museum, send your name, together with your address, city, province, postal code, phone and fax numbers, and email address to the Theatre Museum Canada, 77 Bloor Street West, Suite 1903, Toronto, ON M5S 1M2; or you can fax this information to 416-923-0226. You can pay with Visa or Mastercard—please provide your name as it appears on the card and the card number. Cheques should be made payable to the "Theatre Museum Canada." A regular membership is \$50, a student membership is \$25; you can also become a prime benefactor for a \$1000 or you can give a special donation. You will receive a charitable receipt.

Denis Salter, Regional Advisor for Québec & Liaison between the Theatre Museum and ACTR / ARTC

The Heather McCallum Scholarship

The Heather McCallum Scholarship was established in 1987 by the Association for Canadian Theatre Research (ACTR / ARTC) in honour of the former head of the Theatre Department at the Toronto Reference Library. Every year a maximum scholarship of \$1000 is available by competition to established as well as new theatre specialists. Preference is given to theatre research, but projects touching on dance, opera, cinema, television, or scenography are also eligible.

The scholarship is aimed towards projects not usually fundable under other subsidy schemes. For example, the committee will refuse a request for doctoral research money, but will welcome a well-defined project including subsidy for travel to theatre sites, for consulting special collections, for purchase or access to film or video materials.

Candidates are asked to submit the following:

- 1) a letter (1 to 2 pages) describing the project for which assistance is required.
 - 2) a detailed breakdown of costs
 - 3) information concerning applications to other granting agencies
 - 4) a current Curriculum vitae
 - 5) the names of two persons who have been asked to send letters of reference directly to the Secretary of the Committee.
- These letters should comment on the project, on the candidate's scholarship record and potential.

This year's deadline for applications for the 2005 Heather McCallum Scholarship is

7 April 2005. Applications should be sent to: Email/courriel: erin.hurley@mcgill.ca

Erin Hurley

Department of English

McGill University

853 Sherbrooke Street West

Montreal, PQ H3A 2T6

For more complete information concerning Terms of Reference, Selection Criteria and Application Procedures, please refer to the ACTR website: www.umoncton.ca/facarts/anglais/actr.artc.htm.

La Bourse Heather McCallum

La Bourse Heather McCallum fut établie en 1987 par l'Association de la Recherche Théâtrale au Canada/Association for Canadian Theatre Research, pour honorer l'ancienne directrice du Département de théâtre de la Bibliothèque de Référence de la Communauté Urbaine de Toronto. Cette bourse annuelle, d'un montant maximum de \$1000, est à la disposition des spécialistes du théâtre, non seulement ceux qui sont établis, mais aussi les débutants. Tout en restant ouverte à chaque champs d'activité théâtrale au Canada: danse, opéra, cinéma, télévision et scénographie, la bourse donne cependant préférence aux études qui sont particulièrement liées à la recherche théâtrale. La bourse est orientée vers des projets qui ne rencontrent pas les conditions requises pour obtenir d'autres subventions. Par exemple, le comité refusera une demande pour des frais de recherche doctorale, mais accueillera des projets bien définis, liés au domaine de la recherche tels: la subvention de déplacement pour visiter les sites de théâtres; pour consulter une collection spéciale d'ouvrages, pour l'achat ou le transfert de matériel filmé ou sur vidéocassette, ou pour l'archivage.

Les candidats doivent fournir les suivants:

- 1) une lettre d'une ou deux pages décrivant le projet et sa contribution à la discipline
- 2) un bilan détaillé des dépenses
- 3) un curriculum vitae récent
- 4) l'information sur aucune demande faite aux autres sources de subvention
- 5) les noms de deux personnes qui donneront des références écrites sur le projet, sur le dossier scolaire du candidat ou de la candidate, et sur son potentiel.

La date limite d'acceptation des demandes pour la bourse de 2005 est le **7 avril 2005**. SVP Contacter Erin Hurley, **Erin Hurley**, Department of English, McGill University, 853 Sherbrooke Street West, Montreal, PQ H3A 2T6. Courriel: erin.hurley@mcgill.ca.

Calls for Papers - Appels aux communications

1. Recherches théâtrales au Canada/ Theatre Research in Canada invite la soumission d'articles pour un numéro spécial sur

La religion et le théâtre au Canada.

La thématique de **la religion** se situe dans un large contexte et s'entend comme ce qui se rapporte à la spiritualité humaine. Elle concerne le divin et les choses saintes ou sacrées, et elle comprend des traditions, philosophies, institutions ou théologies religieuses particulières. Elle comprend aussi l'expression de la spiritualité en rituels, prières, cultes, dévotions ou expériences mystiques. La thématique du **théâtre** se situe dans un large contexte et s'entend comme ce qui se rapporte à la création de matériel dramatique, aussi bien qu'à sa réalisation dans des productions ou des performances devant un public sur place. Elle comprend le théâtre amateur, professionnel, et d'école, des activités et des textes parathéâtraux (y compris le théâtre dans un fauteuil) et les éléments de la dramaturgie, du jeu, de la mise en scène, des costumes, de la scénographie, de la décoration, de l'architecture, des rapports avec le public, et de l'administration.

On espère explorer dans ce numéro l'intersection dynamique de la *religion* et du *théâtre*, telle qu'elle a émergé au Canada du passé et du présent, en tant que réalité conceptuelle, humaine et géographique. Parmi la diversité d'approches qu'on espère recevoir à cet appel, on mentionne (à titre d'exemples seulement) les domaines suivants:

- Exploration de questions philosophiques, théologiques, ou théoriques
- Exploration de questions socio-économiques, historiques, ou culturelles
- Analyse de textes critique et littéraire
- Analyse d'aspects de la production et de la performance
- N'importe quelle combinaison de ces approches

Seraient aussi les bien-venues: des approches comparatistes de traditions dramatiques et religieuses différentes, et des explorations des rapports entre les expressions canadiennes et mondiales de la religion ou du théâtre.

Tous les articles seront évalués par des pairs. Ils devraient être préparés et soumis suivant les procédures normales de la RTaC/ TRiC. Les articles ne devraient pas dépasser normalement les 5.000 mots. Ceux qui sont plus courts pourraient être considérés pour les sections Forum, notes de recherche, ou recensements. Vous trouverez les Avis aux Correspondants de la revue à <http://www.lib.unb.ca/Texts/TRIC/subguide.html>.

Veuillez envoyer votre article avant le 31 juillet 2005 à l'une ou l'autre des personnes suivantes:

Moir Day
Dept. of Drama
John Mitchell Building
University of Saskatchewan
Saskatoon, SK
S7N 5E2
Moiraday@duke.usask.ca

Mary Ann Beavis
St. Thomas More College
1437 College Dr.
University of Saskatchewan
Saskatoon, SK
S7N 0W6
MaryAnn.Beavis@usask.ca

Theatre Research in Canada/ Recherches Théâtrales au Canada would like to invite people to submit papers for a special issue on

RELIGION AND THEATRE IN CANADA.

Religion in this context is broadly defined as that relating to human spirituality, concerned with the divine and with sacred or holy things. This includes particular religious traditions, philosophies, institutions or theologies, and the expression of spirituality in ritual, worship, devotion and mystical experience. *Theatre* is broadly defined as that relating to the creation of dramatic material, as well as its realisation in production and performance before a live audience. This includes amateur, educational and professional theatre, paratheatrical activities and texts (including closet drama) and the elements of playwriting, acting, directing, costume and scene design, architecture, audience dynamics and theatre management. What this issue hopes to explore is the dynamic intersection of *religion* and *theatre* as shaped within or by *Canada*, past and present, as a geographical, human and conceptual reality.

A wide variety of approaches to the topic are welcome. These may include - though are not restricted to:

- Exploration of theoretical, theological or philosophical issues
- Exploration of cultural, historical, socio-economic issues
- Literary and critical analysis of texts
- Analysis of production and performance elements
- Any combination of the above.

Comparative approaches to differing religious and dramatic traditions, and explorations of the connection between Canadian and world expressions of religion in drama or theatre, are also welcome.

All articles will undergo peer-review assessment, and should be prepared and submitted in adherence to standard TRiC/RTaC procedures. Full articles are usually no longer than 5,000 words, though shorter work may be considered for the review or Forum sections. For complete submission guidelines, please refer to <http://www.lib.unb.ca/Texts/TRiC/subguide.html>.

Please send papers by July 31, 2005 to either

Moir Day
Dept. of Drama
John Mitchell Building
University of Saskatchewan
Saskatoon, SK
S7N 5E2
Moiraday@duke.usask.ca

Mary Ann Beavis
St. Thomas More College
1437 College Dr.
University of Saskatchewan
Saskatoon, SK
S7N 0W6
MaryAnn.Beavis@usask.ca

2. Theatre Research in Canada/ Recherches Théâtrales au Canada would like to invite submissions for a special issue on:

SPACE AND SUBJECTIVITY IN PERFORMANCE.

The transition to a new age requires a change in our perception and conception of space-time, the inhabiting of places, and of containers, or envelopes of identity.

--Luce Irigaray

In recent years, a rich body of performances has emerged to question conventional approaches to theatrical space. These works reorient the environmental fields that shape performance and the spatial relationships between spectator, performer, and setting. Attempts to rethink space in performance have led to the creation of exciting new genres, including environmental theatre, landscape theatre, and site-specific theatre. Though disparate in form, these kinds of theatrical experiments push against the boundaries of embodied subjectivity. Not only do they reorient the disembodied position that is normally accorded to the spectator-subject, but they also unsettle the subject's self-conscious and fixed position in space.

This issue will explore alternative conceptions of space and subjectivity in Canadian theatre. It seeks to ask how performance space and spaces of performance can serve as productive locations for testing out the limits of self in the contemporary world.

We welcome 1) critical papers that explore this theme from a variety of interdisciplinary perspectives (theatre, performances studies, cultural geography, architecture, archaeology, etc.); and 2) nontraditional essays that performatively engage with intersections of space and identity. Possible topics include:

- Alternative Spaces and Places in Performance
- Site-Specific and Environmental Performance
- Subjectivity and Spatial Form (site, architecture, scenic design, etc.)
- Subjectivity and Theories of Space (psychoanalytic, phenomenological, poststructuralist)
- Staging Marginalized Spaces (gender, race, class, sexuality and space)
- Theatre, Bodiescapes, and Mapping the Body in Performance
- Theatre, Geography, Mapping and Navigational Identities
- Theatre Architectures and the Architectural Writing of Theatre Texts
- Theatre, Subjectivity, and Virtual Spaces

Articles will be peer-reviewed, and should follow the submission guidelines for TRiC/RTaC. Please see <http://www.lib.unb.ca/Texts/TRiC/subguide.html>. Articles are usually no longer than 5,000 words. Shorter works that may be submitted include pieces for the review or forum sections, and critical essays that experiment formally with the presentation of research. We also encourage the submission of visual materials (photos, plans, etc.).

Papers can be sent by mail or email. Please send papers by August 1, 2005 to either:

Laura Levin
Dept. of Theater, Dance,
and Performance Studies
University of California, Berkeley
101 Dwinelle Annex
Berkeley, CA USA 94720-2560
llevin@berkeley.edu

Andrew Houston
Dept. of Drama and
Speech Communication
University of Waterloo
200 University Avenue West
Waterloo, Ontario, Canada N2L 3G1
houston@uwaterloo.ca

3. Teaching of Drama / Theatre Education, a unique endeavor

In an effort to develop future drama/theatre specialists, English and French universities across Canada offer teacher training programs that include drama/theatre education. University educators engaged in the teaching of drama education aim to awaken in their students the play, the characters, and the stories that arise through drama and theatre activities. Furthermore, university educators often hope to foster an appreciation for the aesthetic and practical qualities of live theatre, and the ability to use drama as a 'window' into the complex social, political, and broadly historical contexts of the play's composition, as well as its original and subsequent performances.

University dramatic/theatre arts educators are faced with the question of how to best transmit and share their artistic understanding. This transmission must go beyond a passion for the art form, even though this is crucial. It should take into consideration an understanding and appreciation of developed strategies and approaches without sacrificing the spontaneity and play of drama/theatre. University guidelines and provincial curricula must be respected by the instructor, as well as individual and collective needs of the group of students. Both the process and product must be considered by university educators in order to enable future teachers to appreciate and foster the creative and dynamic building process as well as the fine tuning of performance. How do university educators create an environment where the skills and techniques are introduced, yet the openness to play and creativity are not stifled? How do these educators foster the bringing to life of characters and stories with their students?

Above are a few thoughts that may serve as starting points for a special TRIC issue on drama/theatre education scheduled to come out late in 2005. Investigate a teaching approach, examine the process of transmission between university educator and student, question what motivates us to teach the art, consider the social and cultural influences of drama/theatre education, and/or explore the current or potential interaction between educational institutions and theatre practitioners. These are some of the objectives you may wish to consider in this upcoming issue on drama/theatre education.

For further information contact George Belliveau (george.belliveau@ubc.ca)

L'enseignement de l'art dramatique / théâtre : une transmission singulière

Certaines universités anglophones et francophones du Canada offrent un programme de formation de premier cycle en enseignement de l'art dramatique/ théâtre s'adressant aux futurs spécialistes de cette discipline artistique. Les professeurs des universités qui enseignent cette matière invitent leurs étudiants à la découvrir à travers le jeu, les personnages et les récits qui émergent dans des activités dramatiques et théâtrales. Ils les encouragent aussi à apprécier les représentations théâtrales d'un point de vue esthétique et pratique tout en les considérant comme d'un point de vue social, politique et même historique.

Les professeurs d'art dramatique/théâtre des universités sont confrontés à plusieurs questions, dont celle de la transmission et du savoir artistique qui va au-delà de leur passion pour cet art, bien que celle-ci s'avère essentielle. Ils doivent communiquer à leurs étudiants le plaisir de la découverte et la recherche de solutions originales dans le processus de création, mais aussi dans l'élaboration d'une production artistique. Comment alors arriver à créer un environnement intégrant habiletés et techniques sans perdre de vue une ouverture au jeu et à la créativité des étudiants? Comment ces professeurs peuvent-ils faire surgir des personnages et des histoires dans une classe de trente étudiants?

Ces questions soulevant la singularité de l'art dramatique/théâtre pourront servir de point de départ au numéro spécial de la revue TRIC/RTC dont la parution est prévue à la fin de 2005. Questionner les différentes approches d'enseignement dans un contexte de formation universitaire, scruter le processus de transmission du savoir artistique entre les professeurs et leurs étudiants, ce qui motive ceux-ci à poursuivre l'enseignement de cet art, considérer les influences sociales et culturelles entre la formation universitaire et le milieu théâtral, voilà quelques objectifs qui pourront faire l'objet de ce numéro thématique portant sur l'art dramatique/théâtre. Pour plus de renseignements: George Belliveau (george.belliveau@ubc.ca)

& a special offer ...

The University of Toronto Press is offering the hard cover edition of *Establishing Our Boundaries: English-Canadian Theatre Criticism* for \$20 in its current book sale lasting until April 18. The previous hard cover price was \$63.

The 416-page book contains the following essays:

Introduction: "Establishing Our Boundaries: English-Canadian Theatre Criticism" --Anton Wagner

"From Puffery to Criticism--William Lyon Mackenzie, Joseph Howe and Daniel Morrison: Theatre Criticism in Halifax and Toronto 1826-1857"--Patrick O'Neill

"The Critic as Reviewer: E.R. Parkhurst at the Toronto Mail and Globe 1876-1924"--Ross Stuart

"The Cosmopolitan, the Cultural Nationalist and the Egocentric Critic: Harriet Walker, Charles W. Handscomb and Charles H.

Wheeler in Winnipeg 1898-1906"--Douglas Arrell
 "Hector Willoughby Charlesworth and the Nationalization of Cultural Authority 1890-1945"--Denis Salter
 "Saving the Nation's Aesthetic Soul: B.K. Sandwell at the Montreal Herald 1900-1914 and Saturday Night 1932-1951"--Anton Wagner
 "Becoming Actively Creative: Dr. Lawrence Mason, The Globe's Critic 1924-1939"--Anton Wagner
 "Herbert Whittaker, Reporting From the Front: Montreal Gazette 1937-1949 and the Globe and Mail 1949-1975"--Jennifer Harvie and Richard Paul Knowles
 "Criticism in a Canadian Social Context: Nathan Cohen's Theatre Criticism 1946-1971"--Don Rubin
 "In Hope and Anger: Oscar Ryan at the Canadian Tribune 1955-1988"--Mayte Gomez
 "The Classical Humanist: Jamie Portman at the Calgary Herald 1959-1975 and the Southam News Service 1975-1987"--Moir Day
 "The Archetypal Enthusiast: Urjo Karela at the Toronto Star 1971-1975"--Denis Johnston
 "The Critic as Cultural Nationalist: Don Rubin at the Toronto Star 1968-1972 and the Canadian Theatre Review 1974-1983"--Ira Levine
 "Subverting Modernisms in B.C.: Christopher Dafoe at the Vancouver Sun 1968-1975"--James Hoffman
 "Journalist or Critic?: Brian Brennan at the Calgary Herald 1975-1988"--Diane Bessai
 "The Iconoclast Sceptic on the Beat: Gina Mallet at the Toronto Star 1976-1984"--Alan Filewod
 "Establishing Contact Between Two Cultures: Marianne Ackerman at the Montreal Gazette 1983-1987"--Leanne Lieblein
 "Theatre: Transgression or Tribal Celebration--Ray Conlogue at the Globe and Mail 1978-1997"--Robert Nunn
 Selected Bibliography:--Anton Wagner

Postage and handling in North America is \$5 for the first book, \$2 for each additional book. Canadian customers pay 7% GST on total books and shipping. Canadian and U.S. orders can be made toll-free at 1-800-565 9523 or by email utpbooks@utpress.utoronto.ca. You must quote the UTP Marketing Code BL05 for this discounted price.

Bibliography Up-Date / Mise à jour de la bibliographie 2005

John Ball

1. Appleford, Rob. "No, the centre should be invisible": radical revisioning of Chekhov in Floyd Favel Starr's *House of Sonya*. *Mod. Dram.* 45 (Summer 2002): 246-258.
2. Armatage, Kay. *The girl from God's country: Nell Shipman and the silent cinema*. Toronto: University of Toronto Press, 2003. viii, 428 p.
3. Barker, Siobhan R. K. "Reigning words: Black playwrights in B.C. theatre." *CTR* 118 (Spring 2004): 44-49. illus.
4. Bayne, Clarence S. "The origins of Black theatre in Montreal." *CTR* 118 (Spring 2004): 34-40. illus.
5. Beauchamp, Hélène, and Bernard Lavoie. *DynamO Théâtre - Théâtre de mouvement acrobatique*. Montréal: Duchesne éditeur, 2004. 258 p. illus.
6. Beaulne, Martine. *Le Passeur d'âmes. Genèse et métaphysique d'une écriture scénique*. Montréal: Leméac, 2004. 200 p. illus.
7. Belliveau, George. "Struggle to success: collective drama on -bullying." *CTR* 117 (Winter 2004): 42-44. illus.
8. Belzil, Patricia. "Adultes en formation." *Jeu* 109 (sept. 2003): 156-158. illus. Josse de Pauw *Übung*
9. Belzil, Patricia. "Amours slaves et suaves." *Jeu* 113 (déc. 2004): 14-16. illus. Marie-Josée Bastien *La Librairie*
10. Belzil, Patricia. "Poignante sérénité." *Jeu* 109 (sept. 2003): 14-15. illus. Mylène Roy *La réalité n'est pas en face*
11. Belzil, Patricia. "Un régal garanti bio." *Jeu* 110 (mars 2004): 15-17. illus. Pierre-Michel Tremblay *Mille feuilles*
12. Berthelet, Myriam. "Le Théâtre podval de Russie." *Jeu* 113 (déc. 2004): 135-138. illus.
13. Bertin, Raymond. "Paroles d'urgence pour des temps troublés: les Francophonies en Limousin 2003." *Jeu* 110 (mars 2004): 151-154. illus.
14. Bettis, Paul. "Creating the form: Rule Plays and *Svengali's*." *CTR* 119 (Summer 2004): 30-34. illus.
15. Bénard, Johanne. "Des barrages et des écrans." *Jeu* 109 (sept. 2003): 133-136. illus. Marguerite Duras *L'Eden Cinéma*
16. Bénard, Johanne. "Le théâtre vécu." *Jeu* 111 (juin 2004): 119-123. illus. Claude Gauvreau *L'Asile de la pureté*
17. Bénard, Johanne. "Un Koltès ramené aux éléments." *Jeu* 113 (déc. 2004): 42-48. illus. Bernard-Marie Koltès *La nuit juste avant les forêts*
18. Bénard, Johanne. "Vie et mort du roi aveugle." *Jeu* 110 (mars 2004): 34-38. illus. Sophocle *Oedipe à Colonne*
19. Borden, Walter. "Black theatre in Nova Scotia: in search of a sustainable and presence." *CTR* 118 (Spring 2004): 41-43. illus.
20. Bouchard, Jacqueline. "Photos superexposées, photos sous-exposées." *Jeu* 110 (mars 2004): 49-51. illus. Serge Boucher *24 Poses (portraits)*
21. Boudreault, Françoise. "Cirque nostalgique." *Jeu* 113 (déc. 2004): 26-29. illus. *Rain - Comme une pluie dans tes yeux* Daniele Finzi Pasca
22. Boudreault, Françoise. "Cirques d'automne." *Jeu* 109 (sept. 2003): 109-114. illus.
23. Bourassa, André G. "Entrée des artistes: le défi du théâtre postcolonial, 1785-1824." *Annuaire théâtral* 35 (printemps 2004): 177-203.
24. Bourassa, André G. "Feux de la rampe et feu de l'action: le théâtre de société au Québec, 1765-1824." *Annuaire théâtral* 35 (printemps 2004): 155-176.
25. Bourdages, Etienne. "Chambre d'assaut." *Jeu* 109 (sept. 2003): 147-152. illus. Sarah Kane *Purifiés (Cleansed)*
26. Bourdages, Etienne. "Exciter en soi le naturel de l'homme." *Jeu* 110 (mars 2004): 39-42. illus. Molière *Les Précieuses ridicules*

27. Bourdages, Etienne. "Le festival du Jamais lu: faire entendre une parole jeune. Entretien avec Marcelle Dubois." *Jeu* 113 (déc. 2004): 50-56. illus.
28. Bourdages, Etienne. "L'épreuve du sang." *Jeu* 109 (sept. 2003): 130-133. illus. Wajdi Mouawad *Incendies*
29. Bourdages, Etienne. "Quatre réponses honnêtes, sans plus." *Jeu* 113 (déc. 2004): 19-21. illus. François Létourneau *Madame*; Marie-Eve Gagnon *L'Enfant nègre de ma tante Céline*; Evelyne de la Chenelière *Le Mouchoir*; Normand Canac-Marquis *Ils ont pourtant l'air si vivants*
30. Bourdages, Etienne. "Sophie Cadieux et les mots en mouvement." *Jeu* 113 (déc. 2004): 155-158. illus.
31. Bourdages, Etienne. "Théâtre potentiel." *Jeu* 109 (sept. 2003): 167-168. illus. Bernard Dion Benoît Paiement *Le Boson de Higgs*
32. Bourdages, Etienne. "Trois fois trop pour trop peu." *Jeu* 109 (sept. 2003): 141-143. illus. *La Trilogie des Dragons*
33. Brault, Marie-Andrée. "Des dieux et des hommes." *Jeu* 109 (sept. 2003): 152-156. illus. Rodrigo Garcia *After Sun*
34. Brault, Marie-Andrée. "It's a wonderful trip." *Jeu* 113 (déc. 2004): 10-13. illus. *Quelques éclats de verre*, d'après *Grand et Petit* de Botho Strauss
35. Brault, Marie-Andrée. "Les enfants du NTE." *Jeu* 110 (mars 2004): 128-133. illus.
36. Brault, Marie-Andrée. "L'expérimental: entre invention et provocation." *Annuaire théâtral* 35 (printemps 2004): 43-54.
37. Brault, Marie-Andrée. "Sortir en ville: Festival de théâtre de rue de Shawinigan 2003." *Jeu* 110 (mars 2004): 186-190. illus.
38. Brault, Marie-Andrée. "Un peu d'humanité: L'Action terroriste socialement acceptable." *Jeu* 113 (déc. 2004): 125-129. illus.
39. Brault, Marie-Andrée. "Une princesse nommée Raoul." *Jeu* 111 (juin 2004): 14-16. illus. Isabelle Leblanc *L'Histoire de Raoul*
40. Breon, Robin. "Black Theatre Canada." *CTR* 118 (Spring 2004): 25-28. illus.
41. Broadfoot, Dave, and Barbara Sears. *Old enough to say what I want: an autobiography*. Toronto: McClelland & Stewart, 2002. xi, 268 p. illus.
42. Burgoyne, Lynda. "Et vous faites quoi dans la vie?" *Jeu* 111 (juin 2004): 109-113. illus. Dominick Parenteau-Lebeuf *Portrait chinois d'une imposture*
43. Caldwell, Zoe. *I will be Cleopatra: an actress's journey*. N.Y. and London: W. W. Norton, 2001. 218 p. illus.
44. Campbell, Naomi, Shauna Janssen, and J. P. Robichaud. "The dramaturgy of stage management: a constructed conversation." *CTR* 119 (Summer 2004): 20-23. illus.
45. Castro, Ilia. "Quand la poésie s'absente." *Jeu* 113 (déc. 2004): 84-87. illus.
46. Catlett, Mallory. "Madness and method in *This Room is Moving*." *CTR* 119 (Summer 2004): 35-39. illus.
47. Chapdelaine, Michel. "La création en direct: une expérience théâtrale hors norme." *Jeu* 111 (juin 2004): 179-183. illus.
48. Chenelière, Evelyne de la. "L'autobiographie et le théâtre." *Jeu* 111 (juin 2004): 94-96. illus.
49. Chevallier, Jean-Frédéric. "Le geste théâtral contemporain: entre présentation et symboles." *Annuaire théâtral* 36 (2004): 27-43.
50. Christenson, Jonathan, and Bretta Gerecke. "Destination unknown: a director/designer dialogue." *CTR* 119 (Summer 2004): 24-29. illus.
51. Clarke, George Elliott. "Afro-gynocentric Darwinism in the drama of George Elroy Boyd." *CTR* 118 (Spring 2004): 77-84. illus.
52. Comtois, Mélissa. "Foire et dérision: *modus vivendi* troublant pour quatre personnages au bord du gouffre." *Jeu* 110 (mars 2004): 43-48. illus. Réjean Ducharme *HA ha!...*
53. Comtois, Mélissa. "Un terrible buffon." *Jeu* 111 (juin 2004): 66-70. illus. Alfred Jarry *Ubu roi*
54. Contamine, Pascal. "Escouades inspirées." *Jeu* 113 (déc. 2004): 119-120. illus. UTIL Unité théâtrale d'interventions loufoques
55. Côté, Jean-Claude. "Pourquoi je suis pour le théâtre obligatoire à l'école." *Jeu* 109 (sept. 2003): 74-77. illus.
56. Cyr, Catherine. "L'autoreprésentation chez Vanessa Beecroft: détournement et dissémination." *Jeu* 111 (juin 2004): 130-136. illus.
57. Cyr, Catherine. "Ronfard et la méthode expérimental: une symbiose de la théorie et de la pratique à travers l'appropriation interdisciplinaire." *Annuaire théâtral* 35 (printemps 2004): 24-42.
58. Danan, Joseph. "Généalogie d'une question." *Annuaire théâtral* 36 (2004): 79-89.
59. Danan, Joseph. "Mutations de l'action: Présentation." *Annuaire théâtral* 36 (2004): 9-12.
60. Daviault, André. "*La vis comica de Plaute* de Jean-Pierre Ronfard: une adaptation libre et fidèle." *Annuaire théâtral* 35 (printemps 2004): 95-113.
61. Diamond, David. "In this moment: the evolution of 'Theatre for Living'. A historical overview of the work of Headlines Theatre." *CTR* 117 (Winter 2004): 10-13. illus.
62. Dickinson, Peter. "Djanet Sears, William Shakespeare, and others. *Harlem Duet*." *Mod. Dram.* 45 (Summer 2002): 188-208.
63. Dirksen, Celeste. "A feminist absurd: Margaret Hollingsworth's *The House that Jack built*." *Mod. Dram.* 45 (Summer 2002): 209-230.
64. Dumas, Eve. "Le spectateur-roi." *Jeu* 111 (juin 2004): 170-175. illus.
65. Enjary, Alain. "Théâtre de crise, crise du théâtre: être originel plutôt qu'original." *Jeu* 110 (mars 2004): 72-81. illus.
66. Farfan, Penny. "Monstrous history: Judith Thompson's *Sled*." *CTR* 120 (Fall 2004): 46-49. illus.
67. Faucher, Jean. *Gérard Poirier: entretiens*. Montréal: Éditions Québec Amérique, 2003. 265 p.
68. Filewod, Alan. "'Into the darkness of the stage': epic and ghost Hitlers." *CTR* 120 (Fall 2004): 62-67. illus.
69. Fouquet, Ludovic. "Avatars du tyran." *Jeu* 109 (sept. 2003): 161-163. illus. Shakespeare *Ricardo III* Mapa Teatro
70. Fouquet, Ludovic. "La mémoire du dragon." *Jeu* 109 (sept. 2003): 137-141. illus. *La Trilogie des Dragons* Robert

Lepage

71. Fouquet, Ludovic. "Le FTA vu du ciel." *Jeu* 109 (sept. 2003): 127-130. illus.
72. Fouquet, Ludovic. "Les larmes du mythe en terre stérile." *Jeu* 109 (sept. 2003): 145-147. illus. Beatriz Catani *Ojos de ciervo rumanos*
73. Fouquet, Ludovic. "Les oreilles de l'archéologie." *Jeu* 109 (sept. 2003): 168-170. illus. *Coïncidence d'un potentiel infini* Farine Orpheline
74. Fouquet, Ludovic. "Micro-théâtre des horreurs sympathiques." *Jeu* 109 (sept. 2003): 165-167. illus. Stéfano Boucher
Olivier Tardif *Tragédie microscopique, Opus 17*
75. Fouquet, Ludovic. "Voyages en absence: quatre propositions de Denis Marleau." *Jeu* 111 (juin 2004): 154-160. illus.
76. Gagnon, Lise. "Editorial: l'exécution." *Jeu* 109 (sept. 2003): 7-9.
77. Gagnon, Lise. "Engrenage Noir et Levier: lentement, la transformation." *Jeu* 113 (déc. 2004): 130-134. illus.
78. Gagnon, Lise. "Le jeu est le 'je': entretien avec Nathalie Derome." *Jeu* 111 (juin 2004): 124-129. illus.
79. Gagnon, Lise. "Le monde est une courtépointe." *Jeu* 111 (juin 2004): 17-19. illus. Jasmine Dubé *La Couturière*
80. Gale, Lorena. "Outside of the box." *CTR* 118 (Spring 2004): 119-121.
81. Gallagher, Kathleen, and David Booth. *How theatre educates: convergences and counterpoints with artists, scholars and advocates*. Toronto: University of Toronto Press, 2003. xii, 282 p.
82. Garand, Caroline. "Bibliographie des oeuvres de Jean-Pierre Ronfard." *Annuaire théâtral* 35 (printemps 2004): 125-128.
83. Garand, Caroline. "De l'impossibilité de la bonté." *Jeu* 111 (juin 2004): 54-55. illus. Bertolt Brecht *La Bonne Ame de Se-Tchouan*
84. Garand, Caroline. "Images d'une parade achevée." *Jeu* 110 (mars 2004): 119-122. illus.
85. Garand, Caroline. "Jean-Pierre Ronfard, *el Autor*." *Annuaire théâtral* 35 (printemps 2004): 114-124.
86. Gardner, David. "Checklist[of books by and about Canadian artists in the performing arts] Addendum 2003." *TRIC* 23, no. 1-2 (Spring/Fall 2002): 130-138.
87. Gerson, Christiane. "La nuit juste avant les forêts: le lieu théâtral comme espace d'interaction." *TRIC* 23, no. 1-2 (Spring/Fall 2002): 101-117.
88. Giguère, Amélie. "Marcher à la rencontre de l'autre." *Jeu* 113 (déc. 2004): 92-96. illus. Cellule Lumière Rouge *Je ne sais pas si vous êtes comme moi*
89. Gilbert, Reid. "Editorial: Monsters and the Monstrous." *CTR* 120 (Fall 2004): 3-4.
90. Gilbert, Reid. "Panych and Gorling: 'sheer' texts 'written' in(to) perception." *Mod. Dram.* 45 (Summer 2002): 282-297.
91. Gilbert, Sky. "Political theatre: because we must. Reflections." *CTR* 117 (Winter 2004): 25-28. illus.
92. Godin, Diane. "Etat d'urgence." *Jeu* 110 (mars 2004): 18-21. illus. Gregory Burke *Gagarin Way*; Reynald Robinson *Blue Bayou, la maison de l'étalon*
93. Godin, Diane. "Variations sur la fuite." *Jeu* 113 (déc. 2004): 17-18. illus. Alexis Martin *Tavernes*
94. Grant, Cynthia. "Can an immigrant South Korean theatre artist be heard in Canada? An interview with Huynhee Seo ..." *CTR* 117 (Winter 2004): 22-24.
95. Grant, Cynthia. "The Carlos Bulosan Cultural Workshop: a discussion with Fely Villasin." *CTR* 117 (Winter 2004): 17-19. illus.
96. Grant, Cynthia. "Cross-cultural experiences in Activist theatre: a discussion with Lindi Papoff." *CTR* 117 (Winter 2004): 20-21.
97. Grant, Cynthia. "Still 'activist' after all these years? Reflections on feminism and activist theatre, then and now." *CTR* 117 (Winter 2004): 14-16.
98. Grenier, Luc. "Le rendez-vous de la création à L'Assomption: 3e édition du Festival annuel d'innovation théâtrale." *Jeu* 109 (sept. 2003): 26-31. illus.
99. Grenier, Luc. "L'humanité de l'acteur." *Jeu* 111 (juin 2004): 71-73. illus. Kressmann Taylor *Inconnu à cette adresse*
100. Griffin, Nonnie. *Showbiz and other attractions*. Oakville, Ont.: Mosaic Press, 2002. 215 p. illus.
101. Grignard, Christopher. "Monstrous ejaculations - Sky Gilbert's *Ejaculations from the Charm Factory - a memoir*." *CTR* 120 (Fall 2004): 50-56. illus.
102. Guardia, Jean de. "La comédie est-elle possible? Etude générique." *Annuaire théâtral* 36 (2004): 117-140.
103. Guhéry, Sophie. "La danse contemporaine, laboratoire d'une action nouvelle?" *Annuaire théâtral* 36 (2004): 44-57.
104. Hall, Craig. "The Memory of Terrible Things." *CTR* 120 (Fall 2004): 24-32. illus. Studio 58 Fourth-Term Student Production Project *Terrible Things*
105. Halvorson, Becky. "Theatre for living and *Practicing Democracy*: negotiating the monologic beast." *CTR* 120 (Fall 2004): 38-42. illus. David Diamond *Headlines Theatre*
106. Harris, Kristin. "From the kitchen to the stage: the recontextualization of set dancing in St. John's, Newfoundland and Labrador." *TRIC* 23, no. 1-2 (Spring/Fall 2002): 83-100.
107. Harrison, Paul Carter. "Black theatre aesthetics." *CTR* 118 (Spring 2004): 50-53. illus.
108. Harrower, Natalie. "Attracting the eyes and capitalizing on the wallets: the problem with Toronto's new public performance space." *CTR* 117 (Winter 2004): 75-78. illus. Yonge-Dundas Square
109. Hellot, Marie-Christiane. "L'amour au jardin d'Ymir." *Jeu* 111 (juin 2004): 49-53. illus. Pierre-Yves Lemieux *Tristan et Yseult*
110. Henry, Jeff. "Black theatre in Montreal and Toronto in the sixties and seventies: the struggle for recognition." *CTR* 118 (Spring 2004): 29-33. illus.
111. Hinton, Peter. "Dramaturgy: forging definition." *CTR* 119 (Summer 2004): 5-8. illus.
112. Houston, Andrew. "An activism of open-mindedness and the event of knowing in theatre." *CTR* 117 (Winter 2004): 64-65.
113. Houston, Andrew. "Denise Clarke's body of fact." *CTR* 120 (Fall 2004): 100-104. illus. Denise Clarke *Sign*

Language: a Physical Conversation

114. Houston, Andrew. "Monstrous image of the victim." *CTR* 120 (Fall 2004): 89-90.
115. Houston, Andrew. "New play development." *CTR* 119 (Summer 2004): 80-81.
116. Iovita, Cristina. "La fausse liberté du théâtre québécois." *Jeu* 109 (sept. 2003): 96-102. illus.
117. Jacques, Hélène. "Biographies fragmentaires d'un cinéaste et d'un conférencier." *Jeu* 111 (juin 2004): 10-13. illus. Patrice Dubois *Everybody's Welles pour tous*
118. Jacques, Hélène. "Une femme sous influence." *Jeu* 110 (mars 2004): 52-54. illus. Henrik Ibsen *Hedda Gabler*
119. Jarque, Alexandra. "Le père, le fils et le dramaturge." *Jeu* 111 (juin 2004): 20-23. illus. Michel Tremblay *Impératif présent*
120. Johnston, Kirsty. "Disability arts and the place of mental illness on the stage. The Madness and Arts 2003 World Festival." *CTR* 117 (Winter 2004): 45-49. illus.
121. Jouet, Jacques. "Physique de l'interrogatoire." *Annuaire théâtral* 36 (2004): 103-112.
122. Kerr, Rosalind. "Theatre as a weapon against mass delusion." *CTR* 120 (Fall 2004): 91-93. illus. Marcus Youssef, Guillermo Verdecchia, Camyar Chai *The Adventures of Ali and the Axes of Evil*
123. Knowles, Ric. "Introduction. Canadian theatre studies." *Mod. Dram.* 45 (Summer 2002): 185-187.
124. L'Hérault, Pierre. "De Wajdi... à Wahab." *Jeu* 111 (juin 2004): 97-103. illus. Wajdi Mouawad
125. Lamoureux, Eve. "Arts visuels et pratique d'intervention: retour de l'engagement sociopolitique?" *Jeu* 113 (déc. 2004): 121-124. illus.
126. Lavigne, Louis-Dominique. "L'effet Bond." *Jeu* 111 (juin 2004): 56-60. illus. Edward Bond *Pièces de guerre*
127. Lavigne, Louis-Dominique. "Pour un modèle québécois multiforme." *Jeu* 109 (sept. 2003): 67-73. illus.
128. Lazaridès, Alexandre. "Robert Lepage à l'Opéra de Montréal." *Jeu* 111 (juin 2004): 149-152. illus. Béla Bartók *Le Château de Barbe-Bleue* Arnold Schoenberg *Erwartung*
129. Lazaridès, Alexandre. "Transition à l'Opéra de Montréal." *Jeu* 110 (mars 2004): 147-149. illus.
130. Lefebvre, Pierre. "Ronfard pédagogue: témoignages." *Annuaire théâtral* 35 (printemps 2004): 131-138.
131. Lefebvre, Paul. "Treize tableaux." *Annuaire théâtral* 35 (printemps 2004): 73-94. illus.
132. Lefebvre, Paul, and Caroline Garand. "Jean-Pierre Ronfard: l'expérience du théâtre." *Annuaire théâtral* 35 (printemps 2004): 9-23.
133. Lepage, Danielle. "Un théâtre d'intervention sur mesure." *Jeu* 113 (déc. 2004): 73-83. illus.
134. Leroux, Louis Patrick. "Confessional drama and autofiction in Montreal." *CTR* 117 (Winter 2004): 71-73.
135. Leroux, Louis Patrick. "Jean-Pierre Ronfard en autoreprésentation." *Annuaire théâtral* 35 (printemps 2004): 55-72.
136. Leroux, Louis Patrick. "Sarah Kane's *Crave* in Montreal." *CTR* 120 (Fall 2004): 93-96.
137. Leroux, Louis Patrick. "Théâtre autobiographique: quelques notions." *Jeu* 111 (juin 2004): 75-85. illus.
138. Little, Edward. "Towards a poetics of Popular theatre." *CTR* 117 (Winter 2004): 29-32. illus.
139. Malacort, Dominique. "Expérience de théâtre social Nord/Sud." *Jeu* 113 (déc. 2004): 113-118. illus.
140. Malacort, Dominique. "L'autre théâtre." *Jeu* 113 (déc. 2004): 88-91. illus.
141. Mandiela, Ahdri Zhina. "An africanadian theatre aesthetic trek ..." *CTR* 118 (Spring 2004): 69-70. illus.
142. Mann, George. *Sterndale Bennett: a man for all theatre*. Lethbridge: Lethbridge Historical Society, 2004. vi, 78 p.
143. Marleau, Denis, and Stéphanie Jasmin. "La non-action comme terrain fertile pour un travail d'acteur. Témoignage." *Annuaire théâtral* 36 (2004): 95-102.
144. Marsolais, Gilles. "Pratiques théâtrales: vers de nouvelles avenues." *Jeu* 109 (sept. 2003): 88-95. illus.
145. Martin, Alexis. "Le 1084 rue Wolfe ne répond plus ..." *Jeu* 110 (mars 2004): 103-106. illus.
146. Martineau, Maureen, and Catherine Graham tr. "The Théâtre Parminou: thirty years of history." *CTR* 117 (Winter 2004): 5-9. illus.
147. Massoutre, Guylaine. "Des danseurs émancipés venus de la Flandre." *Jeu* 109 (sept. 2003): 115-121. illus.
148. Massoutre, Guylaine. "Être femme et artiste: Louise Bédard, chorégraphe et danseuse." *Jeu* 109 (sept. 2003): 36-43. illus.
149. Massoutre, Guylaine. "Rencontre avec Catherine Tardif, chorégraphe de projets." *Jeu* 113 (déc. 2004): 148-154. illus.
150. Massoutre, Guylaine. "Un dernier FIND sans frontières ni cloisons: l'automne 2003 en danse." *Jeu* 111 (juin 2004): 138-148. illus.
151. McNeilly, Kevin. "This ain't no time for innocence: *Québécoisité*, a jazz opera by George Elliott Clarke and D. D. Jackson." *CTR* 118 (Spring 2004): 121-123.
152. Mervant-Roux, Marie-Madeleine. "Un dramatique postthéâtral? Des récits en quête de scène et de cette quête considérée comme forme moderne de l'action." *Annuaire théâtral* 36 (2004): 13-26.
153. Montaignac, Katya. "Entre deux temps." *Jeu* 113 (déc. 2004): 22-25. illus. Alain Cadieux et Charmaine LeBlanc *Quarantaine*
154. Morrow, Martin. *Wild theatre: the history of One Yellow Rabbit*. Banff: Banff Centre Press, 2003. 416 p. illus.
155. Moser, Marlene. "Ideology as behaviour: identity and realism in *The Drawer Boy*." *Mod. Dram.* 45 (Summer 2002): 231-245.
156. Moser, Marlene. "Reconfiguring home: geopathology and heterotopia in Margaret Hollingsworth's *The House that Jack built* and *It's only hot for two months in Kapuskasing*." *TRIC* 23, no. 1-2 (Spring/Fall 2002): 1-18.
157. Mouawad, Wajdi. "Je suis le méchant!". *Entretiens avec André Brassard*. Montréal: Leméac, 2004. 168 p.
158. Noonan, James. *Canada's Governors General at play: culture and Rideau Hall from Monck to Grey, with an afterword on their successors, Connaught to Leblanc*. Ottawa: Borealis Press, 2002. xvii, 382 p.
159. O'Donnell, Darren. "The Talking Creature: adventures with audiences." *CTR* 119 (Summer 2004): 13-15. illus.
160. O'Farrell, Larry. "Theatre-in-Education: expanding the parameters." *TRIC* 23, no. 1-2 (Spring/Fall 2002): 119-129.
161. O'Leary, Véronique. "Le Théâtre des Cuisines et Les Décrocheurs de rêves." *Jeu* 113 (déc. 2004): 97-103. illus.

162. Parent, Roger. "Théâtre et identité I: deux approches au théâtre professionnel régional." *TRIC* 23, no. 1-2 (Spring/Fall 2002): 19-48. illus. Yvon Barrette; Martin Fournier; Brigitte Haentjens
163. Parent, Roger. "Théâtre et identité II: les modalités de l'échange." *TRIC* 23, no. 1-2 (Spring/Fall 2002): 49-81. illus.
164. Perkins, Lina. "Remembering the trickster in Tomson Highway's *The Rez Sisters*." *Mod. Dram.* 45 (Summer 2002): 259-269.
165. Perreault, Mariln. "Grandes peurs et misères de la relève." *Jeu* 109 (sept. 2003): 82-87. illus.
166. Plourde, Elizabeth. "Dix ans de conte au Théâtre de Sable." *Jeu* 113 (déc. 2004): 30-36. illus. Gérard Bibeau *Contes du temps qui passe; Le rossignol et l'Empereur de Chine; Le Rêve de Pinocchio*
167. Plourde, Elizabeth. "Le théâtre comme acte de résistance." *Jeu* 113 (déc. 2004): 168-177. illus. Carrefour international de théâtre
168. Plourde, Elizabeth. "Pouilleux Noël, exécration Scrooge!" *Jeu* 111 (juin 2004): 61-65. illus. Paul-Patrick Charbonneau après Charles Dickens *Le Noël de M. Scrooge*
169. Plourde, Elizabeth. "Question de compost." *Jeu* 110 (mars 2004): 26-29. illus. Anne-Marie Olivier Gros et Détail
170. Pomerlo, Marcel. "Le théâtre des deuils et de la consolation." *Jeu* 111 (juin 2004): 86-93. illus.
171. Popovic, Pierre. "Promenade libre en Ronfardie." *Jeu* 110 (mars 2004): 114-118. illus.
172. Prendergast, Monica Mary. *'Imaginative complicity': audience education in professional theatre*. Victoria, B.C.: M.A., University of Victoria, 2002. ix, 141 p. illus.
173. Proehl, Geoff. "Canadian road trip: an oblique state of mind." *CTR* 119 (Summer 2004): 44-49. illus.
174. Provencher, Anne-Marie. "Jean-Pierre." *Jeu* 110 (mars 2004): 107-110. illus.
175. Quirt, Brian. "Pure research." *CTR* 119 (Summer 2004): 40-43. illus.
176. Read, Jennifer. "Marie Clements's monstrous visions." *CTR* 120 (Fall 2004): 19-23. illus. Marie Clements *Burning Vision*
177. Read, Robyn. "Witnessing the workshop process of Judith Thompson's *Capture Me*: mothers, masks and monsters." *CTR* 120 (Fall 2004): 96-100.
178. Regattin, Fabio. "Théâtre et traduction: un aperçu du débat théorique." *Annuaire théâtral* 36 (2004): 156-171.
179. Ronfard, Jean-Pierre. "A la Licorne." *Annuaire théâtral* 35 (printemps 2004): 139-150.
180. Ronfard, Jean-Pierre. "Les mots de Ronfard." *Jeu* 110 (mars 2004): 83-102. illus.
181. Rousseau, Pierre. "La sortie scolaire obligatoire ... non merci!" *Jeu* 109 (sept. 2003): 78-81. illus.
182. Saint-Pierre, Christian. "D'ombre et de lumière." *Jeu* 109 (sept. 2003): 143-145. illus. Marie Brassard *La Noirceur*
183. Saint-Pierre, Christian. "Donner lieu au théâtre." *Jeu* 109 (sept. 2003): 20-22. illus. Patrice Desbiens *Du pépin à la fissure*
184. Saint-Pierre, Christian. "Le reflet du miroir." *Jeu* 109 (sept. 2003): 163-165. illus. Fyodor Dostoïevski *Humiliés et Offensés*
185. Saint-Pierre, Christian. "Le vrai du faux." *Jeu* 109 (sept. 2003): 32-35. illus. Harold Pinter *La Collection et Ashes to Ashes*
186. Saint-Pierre, Christian. "A l'épreuve." *Jeu* 109 (sept. 2003): 170-173. illus. Julie Andrée T. *Problématique provisoire*
187. Saint-Pierre, Christian. "Les mots pour se dire: Festival de Trois 2004." *Jeu* 113 (déc. 2004): 37-40. illus.
188. Saint-Pierre, Christian. "Un oeuvre d'art en soi: entretien avec Marie Brassard." *Jeu* 111 (juin 2004): 104-108. illus.
189. Sajani, Nisha. "Strategic narratives: the embodiment of minority discourses in biographical performance." *CTR* 117 (Winter 2004): 33-37. illus.
190. Savoie, Paul. "Portrait d'un poète sur fond de laboratoire." *Jeu* 110 (mars 2004): 111-113. illus.
191. Schryburt, Sylvain. "Au théâtre dans l'entre-deux-guerres." *Jeu* 110 (mars 2004): 22-25. illus. Ariane Mnouchkine *Méphisto, le roman d'une carrière*
192. Schryburt, Sylvain. "Représenter l'exil." *Jeu* 111 (juin 2004): 161-163. illus.
193. Schryburt, Sylvain. "Voyage au coeur d'une culture commune." *Jeu* 110 (mars 2004): 30-32. illus. Hélène de Billy *Ecrire, ou le territoire de la mémoire*
194. Scott, Shelley. "Hell is other girls: Joan MacLeod's *The Shape of a Girl*." *Mod. Dram.* 45 (Summer 2002): 270-281.
195. Sears, Djanet. "The AfriCanadian Playwrights' Festival." *CTR* 118 (Spring 2004): 3-5. illus.
196. Sidnell, Michael J. "Where we are now: Festival de Théâtre des Amériques 2003." *CTR* 117 (Winter 2004): 66-71. illus.
197. Simard, François-Xavier, and André La Rose. *Jean Després (1906-1965): une femme de tête, de courage et de coeur*. Ottawa: Editions du Vermillion, 2002. 454 p.
198. Singh, Dalbir. "Staging the postcolonial monster in Judith Thompson's *Capture Me*." *CTR* 120 (Fall 2004): 43-45. illus.
199. Singh, Rebecca, and Emilie Gauvin. "Cheering for a change: actor-cheerleaders revive an ancient choral tradition." *CTR* 119 (Summer 2004): 88-90. illus.
200. Skidmore, Jamie. "Carnival Diablo: the sideshow in Canada." *CTR* 120 (Fall 2004): 57-61. illus.
201. Taylor, Heidi. "Deep dramaturgy: excavating the architecture of the site-specific performance." *CTR* 119 (Summer 2004): 16-19. illus.
202. Thiessen, Vern. "Risk factors." *CTR* 119 (Summer 2004): 81-82.
203. Tompkins, Joanne. "Afterword. Canadian drama." *Mod. Dram.* 45 (Summer 2002): 298-301.
204. Tremblay, Isabelle. "Satire du prêt-à-penser." *Jeu* 109 (sept. 2003): 16-19. illus. Larry Tremblay *Téléroman*
205. Tremblay, Julie. "Les voix dévorantes du *Stabat Mater II* de Normand Chaurette." *Annuaire théâtral* 36 (2004): 141-155.
206. Ubersfeld, Anne. "La parole solitaire." *Jeu* 110 (mars 2004): 56-66. illus.
207. Vaïs, Michel. "Ce théâtre qui nous change." *Jeu* 110 (mars 2004): 67-71. illus.
208. Vaïs, Michel. "Editorial: l'épidémie des prépapiers." *Jeu* 110 (mars 2004): 10-13. illus.

209. Vaïs, Michel. "Editorial: Lettre à la très honorable Adrienne Clarkson, Gouverneur générale du Canada." *Jeu* 113 (déc. 2004): 7-9.
210. Vaïs, Michel. "Editorial: Virage au Rideau Vert." *Jeu* 111 (juin 2004): 6-8. illus.
211. Vaïs, Michel. "L'ABC de l'expérimental." *Jeu* 109 (sept. 2003): 174-178. illus. Festival international de théâtre expérimental Cairo
212. Vaïs, Michel. "Le conte en grand: Festival interculturel du conte du Québec 2003." *Jeu* 110 (mars 2004): 143-146. illus.
213. Vaïs, Michel. "Le 'modèle' québécois du théâtre: un système à casser ou à transformer?" *Jeu* 109 (sept. 2003): 44-58. illus.
214. Vaïs, Michel. "Le théâtre pense-t-il?" *Jeu* 111 (juin 2004): 28-42. illus. Les Entrées libres de Jeu
215. Vaïs, Michel. "Paroles croisées dans les Cévennes." *Jeu* 109 (sept. 2003): 104-108. illus.
216. Vaïs, Michel. "Provocation et brutalité en Europe." *Jeu* 111 (juin 2004): 43-47. illus.
217. Vaïs, Michel. "A quoi sert le théâtre d'intervention." *Jeu* 113 (déc. 2004): 58-72. illus.
218. Vaïs, Michel. "Théâtres du Monde: du meilleur au pire." *Jeu* 113 (déc. 2004): 160-166. illus.
219. Varma, Rahul. "Playing for a just world: the work of Théâtre Teesri Duniya." *CTR* 117 (Winter 2004): 38-41. illus.
220. Vigeant, Louise. "Le nom de Jean-Pierre Ronfard." *Jeu* 110 (mars 2004): 123-127. illus.
221. Vigeant, Louise. "Saisir l'insaisissable." *Jeu* 109 (sept. 2003): 23-25. illus. Slimane Benaïssa *Prophètes sans dieu*
222. Walcott, Rinaldo. "Dramatic instabilities: diasporic aesthetics as a question for and about nation." *CTR* 118 (Spring 2004): 99-106. illus.
223. Walker, Craig S. *The buried astrolabe: Canadian dramatic imagination and Western tradition*. Montreal: McGill-Queens University Press, 2001. 467 p.
224. Wallace, Robert. "Technologies of the monstrous: notes on the Daniels's *Monster* Trilogy." *CTR* 120 (Fall 2004): 12-18. illus. Daniel MacIvor Daniel Brooks
225. Wasserman, Jerry. "Monstrous clowns: American grotesques on the Canadian stage." *CTR* 120 (Fall 2004): 33-37. illus.
226. Whittaker, Robin. "Feeling around the repressed: performing uncanny space in Sally Clark's *Jehanne of the Witches*." *CTR* 120 (Fall 2004): 5-11. illus.
227. Whittaker, Robin. "'Serving the whole': an interview with Ottawa playwright Peter Froehlich." *CTR* 119 (Summer 2004): 85-87. illus.
228. Whittaker, Robin. "*simpL* politics, simply art: Karl Valentin, Peter Froehlich, troubled waters." *CTR* 119 (Summer 2004): 82-84. illus.
229. Wickham, Philip. "Dédalles intérieurs." *Jeu* 111 (juin 2004): 114-118. illus. Michel Persitz d'après Sylvia Plath *La Cloche de verre*
230. Wickham, Philip. "Déraper volontairement: entretien avec Eric Bernier." *Jeu* 113 (déc. 2004): 140-147. illus.
231. Wickham, Philip. "Le jeûne du poète." *Jeu* 109 (sept. 2003): 11-13. illus. W. B. Yeats *Le Seuil du palais du roi*
232. Wickham, Philip. "Les reprises: tenance passagère ou phénomène durable?" *Jeu* 109 (sept. 2003): 59-66. illus.
233. Wickham, Philip. "Quelles nuits!" *Jeu* 109 (sept. 2003): 158-161. illus. Forced Entertainment *First Night*
234. Wickham, Philip. "Théâtre de guérison: entretien avec Yves Sioui Durand." *Jeu* 113 (déc. 2004): 104-112. illus. Théâtre Ondinnok
235. Wickham, Philip. "Une nourriture d'esprit." *Jeu* 111 (juin 2004): 24-26. illus. Philippe Avron *Le Fantôme de Shakespeare*
236. Yuen, Wong Kin. "Culture technoscientifique, corporéisation et *wuta pians*." *Annuaire théâtral* 36 (2004): 58-78.
237. Zimmer, Jacob. "All statements are insecure questions: eight words toward a theatre." *CTR* 119 (Summer 2004): 9-12. illus.

ACTR MEMBERSHIP/COTISATION DE L'ARTC
1 January to 31 December 2005 / du 1 janvier au 31 décembre 2005

NAME/NOM:

MAILING ADDRESS/ADRESSE POSTALE (please use institutional address where possible / Veuillez utiliser l'adresse institutionnelle si possible):

I would like to receive my Newsletter via/J voudrais recevoir mon Bulletin de liaison via: _____ paper _____ on the web
--

Phone / Tél :

Business Phone/Téléphone au bureau:

Fax/Télécopieur:

Email/Courriel:

☐ Renewal/Renouvellement ☐ New membership/ Nouvelle adhésion

Membership Fees/Tarifs (please note that individuals may purchase extended memberships! Attention s'il vous plaît, les individus peuvent s'abonner pour plus qu'un an!)

Individual/individu.e \$75 ☐ 1 year / un an; \$200 ☐ 3 years / trois ans; \$300 ☐ 5 years / cinq ans

\$75 ☐ institution/institution

\$30 ☐ student/étudiant.e ☐ under-employed/sous employé.e ☐ retired/retraité.e

NB: members outside Canada, please add \$15CAN to cover postage / membres hors du Canada veuillez ajouter 15 \$CAN afin de payer l'affranchissement S.V.P.

Please make cheque payable to **ACTR/ARTC** and send to / Prière d'émettre votre chèque à l'ordre de l'**ACTR/ARTC** et de l'envoyer à:

Jessica Gardiner, Membership Coordinator
1704 - 35 Charles St. West
Toronto, ON M4Y 1R2
jessica@idirect.com

Area of research interest or expertise / Domaine de recherche ou spécialité

Name and address of colleagues who may be interested in becoming members of ACTR / Nom et adresse de collègues qui s'intéressent à devenir membres de l'ARTC:

Association for Canadian Theatre Research Association de la recherche théâtrale au Canada

NEWSLETTER

Vol. 29 No. 2

Automne / Fall 2005

Table of Contents/Table des matières

President's Report / Rapport du Président	1-3
AGM Minutes / Procès verbal de l'AGA	5-8
Treasurer's Report / Rapport du trésorier	8-9
Committee and Rep Reports / Rapports des comités et des représentant.e.s	10
Janet Amos	16
News and Calls / Information et appels aux communications.....	17

PRESIDENT'S REPORT / RAPPORT DU PRÉSIDENT Glen Nichols

What a pleasure to write this president's report! The conference this past May at UWO was a great success, with over 70 presenters and 3 workshops, 3 inter-association sessions and a special commemoration of James Reaney and his work. The banquet was held in the beautiful Middlesex Hall, where we celebrated the life and contributions of Ron Bryden and Sister Geraldine Anthony, and were regaled for nearly an hour with delicious stories by our new honorary member, actor, director and teacher, Janet Amos. Our conference was enriched by amazing presentations from Monique Mojica and Dean Gilmour, and treated to book launches by Scirocco, Coach House and Playwrights Canada Press, and on and on.... Congratulations to everyone who participated and helped to make it such a success.

The bounty of this year's conference, following on the heels of several very rich conferences, is proof of the great vitality and present health of our association. Our members represent a broad spectrum of research areas which demonstrate the exciting complexity of current theatre research in Canada. Our membership numbers are strong (thanks to all of you who recently renewed your memberships!), but are always a matter of some concern. We have just under 200 members; if we could be consistently in the 225-250 range, it would mean greater stability for the association. I am appealing to everyone to make a serious attempt to recruit even just one new member (or encourage the renewal of a lapsed one!). ACTR is an easy association to promote with its diversity of interests and openness to scholarship of many stripes.

More evidence of our scholarship interests are our two essay awards, the book award, the McCallum scholarship and Lawrence conference prize, which have become ever more competitive, with more eligible candidates each year. You'll find information about this year's recipients later in this newsletter. This is wonderful news, but also means that the (very rewarding) work of the awards committees gets harder and harder. Please consider volunteering to sit on one of these committees. If you are tempted, please contact the awards coordinator, Sherrill Grace.

Our sister publication, *Theatre Research in Canada* /

Recherches théâtrales au Canada, not only has undergone a complete material reincarnation, but has also managed to publish four issues in the past year, with several more nearing publication including several special-topic numbers. Reflecting the vitality and diversity of our field these days, and with its exciting new look and continued excellence in content quality, the journal is "the" place to have your next article published.

The association is also on solid ground financially. Both the McCallum Scholarship and Robert G. Lawrence prize have received very generous donations in the past year from their benefactors, and the association owes Mrs. Lawrence and Heather McCallum a very great debt of gratitude for their longstanding and continued support. A new reporting and budgeting system is being implemented which will give association members a clearer picture of how their membership dues are spent, and allow the executive greater control and flexibility to make those dollars go even further.

I could go on (and on), but the newsletter is already jammed with notices and reports which all speak for themselves to the enterprising activity of ACTR and its members. Consider yourselves part of a tremendous association.

✍

Quel plaisir d'écrire ce rapport ! La conférence qui a eu lieu au mois de mai dernier à l'UWO fut un grand succès, réunissant plus de 70 présentateurs et présentatrices, ainsi que 3 ateliers, 3 sessions inter-association et une cérémonie commémorative célébrant la vie de James Reaney et ses accomplissements. Le banquet a eu lieu dans la beauté spectaculaire du Middlesex Hall, où nous avons célébré ensemble la vie et les contributions de Ron Bryden et de la sœur Geraldine Anthony. Pour près d'une heure, nous avons tous été régales de délicieuses histoires racontées par la comédienne, directrice, enseignante et notre nouveau membre honoraire Janet Amos. Notre conférence a été enrichie par les excellentes présentations de Monique Mojica et de Dean Gilmour et
(suite à la page 3 / continued on page 3)

THE NEWSLETTER / LE BULLETIN DE LIASON

The Association for Canadian Theatre Research is a non-profit organization founded in 1976 to support and encourage research in theatre and performance studies in Canada, with a special interest in Canadian work. The *Newsletter* is published twice a year and distributed to individual and institutional members of the Association.

In its print and electronic formats the *Newsletter* is the best way to let Association members know about conferences, calls for papers, new resources and news about members.

The opinions expressed by individual articles in this newsletter belong to their authors and do not necessarily represent those of the editor or the Association.

Fondée en 1976, l'Association de la recherche théâtrale au Canada est une organisation à but non lucratif d'appuyer et d'encourager la recherche dans les études du théâtre et de la performance au Canada avec un intérêt particulier aux oeuvres canadiennes. Le *Bulletin*, publié deux fois par année, est distribué aux membres de l'Association, soit les institutions ainsi que les individus.

Le *Bulletin*, en format papier et en version électronique, permet à l'Association de communiquer à tous ses membres des informations au sujet des conférences, des appels de communication, des nouvelles ressources et des informations au sujet de ses membres.

Les opinions exprimées dans ce *Bulletin* à l'intérieur d'articles écrits par nos membres ne sont pas nécessairement représentatives de celles de l'éditeur ou de l'Association.

Submission deadlines:

1 March for the Spring issue

15 September for the Fall issue.

Material for translation 4 weeks EARLIER please

Dates limites pour la remise d'articles:

1 mars pour le numéro du printemps

15 septembre pour le numéro de l'automne

Textes à traduire: 4 semaines plus tôt, s.v.p.

Format:

Please submit material as email attachments in Word for PCs.

Format:

On vous demande de remettre tout matériel en annexe de courriel (Word pour PC).

Language Policy: The *Newsletter* will publish submissions in the language(s) submitted.

Please address correspondence and submissions to:

Politique sur la langue: Les articles seront publiés dans la langue dans laquelle ils ont été écrits. Veuillez envoyer S.V.P. toute correspondance à l'adresse suivante:

Susan Knutson, Editor / Rédactrice-en-chef
ACTR Newsletter / Bulletin de liaison de l'ARTC
Bureau de la doyenne des arts et des sciences
1695, route one
Université Sainte-Anne
Church Point, NS B0W 1M0

phone/tél: (902) 769-2114 fax/télécopieur: (902) 769-2930 email/courriel: Susan.Knutson@usainteanne.ca

ACTR on the Internet:

Be sure to visit the **ACTR website** at

<http://www.umoncton.ca/facarts/anglais/actr/artc.htm>

where you'll find links to many other useful sites.

ARTC dans l'Internet:

Veuillez visiter le **site Internet de l'ARTC** à

<http://www.umoncton.ca/facarts/anglais/actr/artc.htm>

où vous trouverez des liens aux autres sites intéressants.

Electronic Discussion Lists:

For information and discussion about Canadian theatre throughout the year, you might wish to subscribe to the English and French language electronic discussion lists: CANDRAMA and QUEATRE.

To subscribe to CANDRAMA, send the message, "subscribe candrama yourfirstname yourlastname" to the list server at <listserv@unb.ca>.

Forums de discussion électroniques

Si vous souhaitez discuter ou recevoir des informations au sujet du théâtre au Canada pendant toute l'année, abonnez-vous au forums électroniques CANDRAMA (anglais) et QUEATRE (français):

Pour s'abonner à la liste QUEATRE, envoyer le message: "subscribe queatre Prenom Nom" à l'adresse <listproc@uqam.ca>.

Acknowledgements / Remerciements:

The editor wishes to acknowledge the invaluable help of Université Sainte-Anne / L'éditeur souhaite souligner la participation inestimable de l'Université Sainte-Anne. Publication of this Newsletter is supported in part by funds supplied by the Social Sciences and Humanities Research Council of Canada. / La publication de ce Bulletin de liaison est possible grâce en partie à l'aide financière de la part du Conseil de recherches en sciences humaines au Canada.

ISSN 0705 7989

(suite de la page 1 / continued from page 3)

nous avons eu le plaisir d'assister aux lancements de livres des maisons d'édition Scirocco, Coach House et Playwrights Canada Press, et j'en laisse... Félicitations à tous ceux et celles qui ont participé et qui ont fait de cette conférence un énorme succès.

La richesse de cette conférence, qui se situe elle-même dans une longue lignée de conférences enrichissantes, est une preuve que notre association est en très bonne santé et jouit d'une grande vitalité. Les membres de notre association représentent une vaste gamme de champs de recherche, ce qui démontre la merveilleuse complexité de la recherche théâtrale au Canada. L'adhésion à l'association est forte (merci à tous ceux et celles qui ont renouvelé leur adhésion). Mais la question des adhésions nous préoccupe toujours. Actuellement notre association compte un peu moins de 200 membres. Si nous pouvions atteindre de façon soutenue un niveau de 225 à 250 membres, cela signifierait une plus grande stabilité pour l'association. J'encourage fortement tout le monde à faire son possible pour recruter au moins un nouveau membre ou encore pour encourager un ancien membre à renouveler son adhésion à l'association. L'ARTC est une association qui est très facile à promouvoir, car elle regroupe une variété de champs d'intérêt et fait preuve d'une grande ouverture envers les différents champs de recherche.

Une preuve additionnelle de notre intérêt pour la recherche sont nos deux prix d'essai, le prix du livre, la bourse McCallum et le prix de conférence Lawrence. La compétition pour ces prix est devenue de plus en plus intense, car, à chaque année, il y a davantage de candidats et de candidates éligibles. Vous trouverez, plus loin dans ce bulletin, les renseignements portant sur les récipiendaires de cette année. Il s'agit de bonnes nouvelles, mais cela signifie aussi que le travail (très enrichissant) effectué par les comités de prix et bourses devient de plus en plus difficile. Peut-être il y en a parmi vous qui, après réflexion, seraient prêts à offrir bénévolement leurs services à ces comités, si vous êtes intéressés, vous pouvez contacter Sherrill Grace, la coordinatrice des prix et bourses.

Notre publication soeur, *Theatre Research in Canada / Recherches théâtrales au Canada*, a non seulement subi un important remaniement matériel, mais elle a aussi réussi à publier quatre numéros pendant cette dernière année. D'autres numéros sont presque prêts pour publication, notamment plusieurs numéros qui sont consacrés à des thématiques précises. Réflétant la vitalité et la diversité actuelles de notre domaine, la revue – avec son nouveau format et la haute qualité des contributions qui y figurent – constitue l'endroit par excellence pour la publication d'articles portant sur les recherches théâtrales au Canada.

L'association est aussi en bonne santé sur le plan financier. La bourse McCallum et le prix Robert G. Lawrence ont tous les deux reçus des dons très généreux de la part de leurs bienfaiteurs pendant cette dernière année. L'association aimerait exprimer sa plus vive reconnaissance envers Mme Lawrence et Heather McCallum pour nous avoir toujours accordé leur appui. Un nouveau système budgétaire sera mis en place, ce qui permettra aux membres d'avoir une meilleure idée de l'utilisation que l'on fait de leurs cotisations. De plus, ce système donnera à l'exécutif un plus grand pouvoir de surveillance et une plus grande flexibilité pour s'assurer que ces argents sont bien dépensés.

Je pourrais écrire plus longuement, mais le bulletin est déjà rempli de rapports et d'annonces qui démontrent l'initiative de l'ARTC et de ses membres. Vous êtes tous membres d'une association hors pair.

✂

A message about JAMES REANEY

I have an idea to showcase James Reaney – as artist, poet, playwright, librettist, historian – in the next academic year. I am contacting his friends, colleagues or former students to host small celebrations, readings or dramatizations, in universities, bookstores, parks or living rooms. Participants could range from many to few. I think it is important to spread the word, as so many writers have been mentored by him, in so many fields.

There has been a resurgence of interest in his work: a volume of new poetry, *Souwesto Home*, ed. Stan Dragland, was published by Brick Books in 2005, and *Scripts: Librettos for Operas and Other Musical Works*, with music by John Beckwith, was published by Coach House last fall. The Champlain Society published *The Donnelly Documents: An Ontario Vendetta*, and The Stratford Festival is performing part one of *The Donnelly Trilogy*, "Sticks and Stones." In January, the Toronto Masque Theatre performed "Masques for a Reaney Day" (by composer Abby Richardson with Reaney); "In the middle of ordinary noise: an auditory masque" (by Beckwith with text by Reaney) and "One Man Masque" by Reaney. The play "One Man Masque" has been performed in London by Jeff Culbert, and will be in Toronto in January. Last October there was a celebration of James Reaney at the Central Library in London, Ontario: "Jamie: a salute to the genius of James Crerar Reaney" with readings from *Souwesto Home*; excerpts from two Reaney plays; 3 songs from *Scripts*; and a presentation of *The Donnelly Documents: An Ontario Vendetta*. As well there was a scene from the musical drama *Terrible Swift Sword*. Brick Books launched *Souwesto Home* at the Congress meetings in London, Ontario in May. Actor David Ferry spoke about *Scripts: Librettos for Operas and Other Musical Works*. A lifetime membership was presented by the Playwrights Guild of Canada. David Ferry presented "Listener's Workshop."

Thanks for reading this far. If you are interested in hosting something, I would provide material or arrange for books to be sent – *The Donnellys* is in print (Beach Holme), as is *Two Plays*, with "One Man Masque" and "The Gentle Rain Food Co-op" (Ergo Books). ECW Press has some much earlier titles available. I could promote events on our website and through our mailing lists. I am sending this call out to ACCUTE, ACQL, and Canadian Studies. Thanks for any help you can give me in bringing James Reaney's work to the attention of readers, writers and listeners across the country.

Kitty Lewis, General Manager, Brick Books

Executive Officers/Membres du bureau exécutif 2005 / 2006

Glen Nichols (President/Président)
<nicholsg@umoncton.ca>

Quebec/Le Québec
David Fancy <davidfancy@hotmail.com>

Cynthia Zimmerman (Vice-Pres./Vice-Prés.)
<czimmer@yorku.ca>

British Columbia/La Colombie-Britannique
Sherrill Grace <sherrill.grace@ubc.ca>

Atlantic Region/Les provinces atlantiques
Len Falkenstein <lfalken@unb.a>
Anna Migliarisi <anna.migliarisi@acadia.ca>

Prairie Region/Les provinces de l'Ouest
Wes Pierce <wes.pearce@uregina.ca>
Claire Borody <c.borody@uwinnipeg.ca.ca>

Ontario/L'Ontario
Jessica Gardiner <jessica@idirect.com>
Bruce Barton <bruce.barton@utoronto.ca>

Rep.-at-large/Membre sans désignation régionale
Bruce Kirkley <bruce.kirkley@ucfv.ca>

Rep. francophone:
Patrick Leroux <pleroux@vif.com>

Jessica Gardner
(Membership
Coord./Coordinateur
d'adhésions)

Bruce Kirkley
(Treasurer/Trésorier)

David Fancy Returning
Officer/ Responsable du
bureau de vote)

Committee Chairs and Reps/Président.e.s des comités et Représentant.e.s 2004-05

Heather McCallum Scholarship: Kirsty Johnson
Professional Concerns:
Robert Lawrence Prize: Glen Nichols
Scholarly Awards: Sherrill Grace
Women's Caucus: Roz Kerr
HSSFC Rep.: Margaret Coderre-Williams
Promotions: Jessica Gardiner
Rep. to the Management Board of TRIC: Ed Mullaly
Rep. to SQET: Patrick Leroux
Newsletter Editor: Susan Knutson

Bourse HeatherMcCallum: Kirsty Johnson
Affaires professionnelles:
Prix Robert Lawrence: Glen Nichols
Prix d'excellence: Sherrill Grace
Com. des femmes: Roz Kerr
Rep. à la FCSHS: Margaret Coderre-Williams
Publicité: Jessica Gardiner
Rep. au Com. directeur de RTC: Ed Mullaly
Rep. à la SQET: Patrick Leroux
Bulletin de liason : Susan Knutson

Membership Information

Have you moved or changed departmental affiliation? Please remember to keep us informed. Change of address information should be sent to our Membership Coordinator, Jessica Gardiner, as soon as possible.

Renseignements importants

Avez-vous déménagé ou changé de département? Veuillez S.V.P. nous informer! Envoyez les mise-à-jour aussitôt que possible au coordinateur d'adhésions, Jessica Gardiner.

AGM Minutes / Procès verbal de l'AGA

University of Western Ontario / May 30, 2005 / le 30 mai 2005

Attendance / Présences : 30

Secretary / Secrétaire : George Belliveau

Before the meeting began at 3:45 pm we welcomed the representatives from the Federation. Federation rep. (Donna Pennee) spoke to some changes within SSHRC:

- Check the SSHRC website for changes
- New leadership coming with Renault leaving
- Copyright issues – read on-line
- Women's equity and CRC program
- Membership options for associations to do membership renewals on-line with Ticketmaster (minimal cost)
- York University will host Congress 2006

Richard Plant urged us to recognize the work of the Federation, especially informing newer scholars. These people volunteer a great deal of their time and we should be aware of their work and the benefits they bring. Perhaps some of the senior association members could share their knowledge with newer members.

1. Approval of agenda – Alex Hawkins moved, John Poulsen seconded. Approved. Add archives, Professional concerns committee to Other business.

2. Accept the minutes – Ric Knowles moved, Bruce Kirkley seconded. Approved.

3. President's report

Glen thanked the Executive for their collaborative effort in organizing this year's conference. Thank also to Allan Pero for on-site support. Thanks to Cyndi for organizing the lunches, cabaret etc... Thanks to those who organized the panels and sessions (David F., Anna M., Sherrill G., George B.) Thanks to Bruce B. for plenary speaker, Jessica for Membership work. Overall, the association is in good shape ... good energy at the moment and solid numbers.

4. Treasurer's report (Bruce Kirkley) See handout with figures.

- Trying to better understand long term membership situation
- Healthy budget, and perhaps consider other initiatives that are within our range to support the organization
- H. McCallum donated \$10,000 to build the scholarship fund – great news
- Travel assistance for conference is available, forms available
- Discussion around IFTR membership – what's the benefit? Suggestion to add IFTR info. in newsletter. Do we have a Cdn. Rep on that committee?
- Jerry Wasserman moved to accept the Treasurer's report. Ric Knowles seconded. Accepted.

5. No secretary report

6.1 Elections (David Fancy)

See report – 4 acclamations (Cyndi Zimmerman– V.P.; Len Falkenstein. – Atlantic; Jessica Gardner. – Ontario; Sherrill Grace – B.C.) Congrats to all.

Encourage more candidates for election in the future.

6.2 Memberships (Jessica Gardiner) See report.

Numbers are good and appear to be growing

Consider giving grad students a membership as a gift (some have done this in the past).

Encourage colleagues to become members.

6.3 TRIC (Bruce Barton) See report

- Thank you to the assistants for their work (Jen. H., Rebecca B.) & to Richard Plant and the team.
- Received SSHRC funding for three more years.
- 24.1-2 should be out very soon. Another general double issue is nearly ready to go.
- Jan. 06 an issue on Shifting Tides is coming out. Special issues on Theatre and Education, Religion and Drama, Space and Subjectivity also being prepared.
- Any thoughts on the new design?
- A new Book Review editor is sought – thanks to Bruce K. for his work to date.
- Richard Plant thanked Bruce B. for all his work – 3 double issues coming out in a short time! Great work Bruce.

6.4 Scholarly awards (you'll find out tonight at the banquet)

Thank you to all who served on the committees – see report. (Sherrill Grace)

6.5 Newsletter Please send news: projects, research, recent grad theses. Discussion.

6.6 no report from CFHSS

6.7 McCallum – thank you to the jury for their work – Stephen Johnson, Erin Hurley, Kirsty Johnston, & Piet Defraaye.

6.8 Lawrence Prize – more funding received from Mrs. Lawrence – great!

6.9 IFTR – discussed earlier.

6.10 Playwrights Guild – to be discussed with conference 2006.

6.11 Women's caucus – nice lunch, maybe they'll meet before York conference as a group.

6.12 Francophone caucus – organized panel on Michel Ouellette – went well. Looking at French teacher association.

6.13 Praxis caucus – see Claire's report, looking for one or two new people to serve.

7. Conference 2006 – York University – May 27-31

- Conference co-coordinator – Laura Levin, with support from Judith R.
- Playwrights guild will have their annual meeting in Toronto and the times overlap. Discussion about having a joint day with panels and sessions, likely May 26 – exciting possibilities!

8. Other business – archives – are they still in Guelph?

- Glen has materials (Newsletters in Moncton); we should try and send all materials to Guelph, even though it may not be organized, it's there as a holding place. Ric Knowles mentioned that tapes need ethics approval with proper permission in order for the work to be archived.
- Professional concerns committee – we need one for a variety of reasons. Could someone take this over, suggested Denis S.? A number of ideas and reasons for this committee were discussed ... publishing workshop, how systems work ... very helpful to new scholars. There was discussion of including a special panel at next year's conference to address some of these issues.

Meeting adjourned 5:18 pm – Moved by Denis Salter.



Avant le début de la réunion à 15h45, nous avons souhaité la bienvenue aux représentantes de la Fédération. La représentante de la Fédération (Donna Pennee) énumère les changements effectués au sein du CRSH:

- Consultez le site web du CRSH pour les modifications
- Le départ de Renault signale l'arrivée d'une nouvelle direction
- Questions concernant les droits d'auteur – lire en ligne
- Équité féminine et programme du CRC
- Grâce à une nouvelle option, les associations peuvent maintenant permettre à leurs membres de renouveler leur adhésion en ligne avec Ticketmaster (à un coût minimal).
- Le Congrès de 2006 se tiendra à l'Université York

Richard Plant nous a fortement encouragé de reconnaître le travail effectué par la Fédération, notamment en informant les chercheuses/chercheuses débutant(e)s. Les membres de la Fédération travaillent de longues heures et le font tous bénévolement. Selon Plant, nous devrions tous être conscients de l'important travail qu'ils font et des bienfaits qu'ils apportent. Peut-être quelques-uns parmi les membres les plus anciens de l'association pourraient partager leur savoir avec les nouveaux-venus.

1. Adoption de l'ordre du jour – motion proposée par Alex Hawkins, appuyé par John Poulsen. Motion adoptée. Les archives et le comité des affaires professionnelles seront ajoutés à la section « Autres ».

2. Adoption du procès-verbal – motion proposée par Ric Knowles, appuyé par Bruce Kirkley. Motion adoptée.

3. Rapport du président

Glen tient à remercier les membres du bureau exécutif pour leurs efforts collaboratifs dans la préparation de la conférence de cette année. De plus, un gros merci à Allan Pero pour le soutien qu'il a offert place et à Cyndi pour l'organisation des déjeuners, le cabaret, etc. Merci à tous ceux et celles qui ont organisé les groupes et les séances (David F., Anna M., Sherrill G., George B.) Merci à Bruce. B. pour l'organisation de la conférence plénière, Jessica pour le travail associé à l'adhésion. Globalement, l'association est en bonne santé... Il y a beaucoup d'énergie à présent ainsi qu'un bon nombre de membres.

4. Rapport du trésorier (Bruce Kirkley) Voir nos chiffres (sur les feuilles distribuées)

- On essaie de mieux comprendre la situation des adhésions sur le plus long terme

- Budget solide; on pourrait peut-être considérer d'autres initiatives qui pourront, dans la mesure du possible, aider l'organisation
- H. McCallum a fait un don de 10 000\$ pour établir un fond de bourse – de très bonnes nouvelles
- Remboursement des frais de déplacement pour ceux et celles qui assistent à la conférence. Les formulaires nécessaires pour les remboursements sont aussi disponibles.
- Discussions concernant l'adhésion à la FIRT – quels sont les avantages? On suggère d'ajouter les informations concernant l'adhésion à la FIRT au bulletin.
- Adoption du rapport du trésorier – motion proposée par Jerry Wasserman, appuyé par Ric Knowles. Motion adoptée.

5. Aucun rapport de la secrétaire

6. Rapports

6.1 Élections (David Fancy) Voir le rapport – 4 acclamations (Cyndi Zimmerman – V.P.; Len Falkenstein – Atlantique ; Jessica Gardner – Ontario ; Sherrill Grace – Colombie-Britannique). Félicitations à tous et à toutes. Veuillez encourager davantage de candidatures pour les élections à venir.

6.2 Cotisations (Jessica Gardiner) Voir le rapport

Le nombre de membres est élevé et semble augmenter. Considérez l'offre d'adhésion à l'association comme cadeau aux étudiant(e)s diplômé(e)s (certains l'ont fait auparavant). Encouragez vos collègues à devenir membre.

6.3 ARTC (Bruce Barton) Voir le rapport

- Merci aux assistantes (Jen. H., Rebecca B.) et à Richard P. et l'équipe.
- Nous avons reçu des fonds du CRSH pour les prochains trois ans.
- Le numéro 24.1-2 devrait être publié sous peu. Un autre numéro double général est quasiment terminé et prêt à être publié.
- Un numéro portant sur le colloque « Shifting Tides » sera publié en janvier 2006. Des numéros spéciaux portant sur le théâtre et l'éducation, la religion et le théâtre ainsi que l'espace et la subjectivité sont aussi en préparation.
- Que pensez-vous du nouveau format de la revue?
- On recherche un(e) nouveau/nouvelle éditeur/éditrice pour les comptes rendus de livres – Merci à Bruce K. pour tout son travail jusqu'à présent.

6.4 Prix d'excellence (vous allez en apprendre davantage ce soir pendant le banquet)

Un gros merci à tous ceux et celles qui ont siégé sur les comités – voir le rapport. (Sherrill Grace)

6.5 Bulletin S.V.P envoyez plus de nouvelles: projets, recherches et thèses récentes. Discussions.

6.6 Aucun rapport du FCSH

6.7 McCallum – Merci aux membres du jury pour leur beau travail – Stephen Johnson, Erin Hurley, Kirsty Johnston, & Piet Defraaye.

6.8 Le prix Lawrence – fonds reçus de Mme. Lawrence – formidable!

6.9 FIRT – déjà discuté.

6.10 Playwrights Guild – sera discuté plus tard dans la section « conférence 2006 ».

6.11 Caucus des femmes – bon déjeuner, peut-être qu'elles se rencontreront en groupe avant la conférence à York.

6.12 Caucus francophone et francophile – table ronde au sujet de Michel Ouellette – bien passé. On examine l'association des enseignant(e)s francophones.

6.13 Caucus de praxis – voir le rapport de Claire, on recherche à embaucher un ou deux nouveaux membres du comité

7. Conférence 2006 – Université York – du 27 au 31 mai

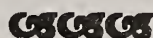
- coordinatrice – Laura Levin, avec l'aide de Judith Rudakoff.
- Playwrights Guild aura sa rencontre annuelle (AGA) à Toronto (on planifie une journée de rencontre commune avec l'ARTC, car les rencontres du Playwrights Guild et l'ARTC partagent les mêmes dates). On pense déjà avoir une journée combinée avec des tables rondes et des séances. Le tout sera probablement prévu pour le 26 mai – quelles belles possibilités!

8. Divers – les archives – sont-elles toujours à Guelph?

- Glen a du matériel à Moncton (les Bulletins). On devrait faire un effort pour envoyer tout le matériel à Guelph et cela même s'il y a un manque d'organisation; il est là en tant qu'entrepôt. Ric Knowles a mentionné que les enregistrements doivent obtenir la confirmation qu'ils respectent les normes établis en matière d'éthique, ainsi que la permission nécessaire avant que le matériel soit classé dans les archives.
- Comité des affaires professionnelles – plusieurs facteurs plaident en faveur de la mise en place d'un tel comité. Est-ce qu'il y a quelqu'un qui pourrait prendre en main la création de ce comité,

suggère Denis Salter.? Discussions autour des raisons et des idées pour ce comité: atelier de publication, comment le système fonctionne, l'utilité d'un tel système pour les chercheur(e)s débutant(e)s. On a discuté de la possibilité de mettre sur pied, lors du congrès de l'année prochaine, une session spéciale consacrée entièrement à ce sujet et qui permettrait d'aborder certaines de ces questions.

Levée de l'assemblée à 17h18 – motion proposée par Denis Salter.



Treasurer / Trésorier

Bruce Kirkley

ACTR/ARTC BALANCE SHEET (NET WORTH) 12/31/2004

AS OF 12/31/2004

ACCOUNTS	12/31/2004 Balance	TOTALS
ASSETS		
Operating Accounts		
VanCity Chequing	6 909,65	
VanCity GIC 90 Day Term	5 000,00	
VanCity Shares	<u>50,00</u>	
TOTAL Operating Accounts	11 959,65	11 959,65
Investment Accounts		
Lawrence Prize Funds		
BMO Invest 33555477	<u>6 445,38</u>	
TOTAL Lawrence Prize Funds	6 445,38	6 445,38
McCallum Scholarship Funds		Maturity Date
TD 8125546-03	1 423,93	
TD 8125546-06	2 865,33	2008-01-21
TD 8125546-07	3 365,62	2008-01-21
TD 8125546-08	3 572,00	2006-04-19
TD 8125546-09	3 572,00	2007-04-19
TD 8125546-10	3 572,00	2009-04-19
TD 8125546-11	4 398,38	2005-09-30
TD Cheq 5001061	<u>952,51</u>	
TOTAL McCallum Scholarship Funds	23 721,77	<u>23 721,77</u>
TOTAL Operating & Investment Accounts		<u>42 126,80</u>
TOTAL ASSETS		<u>42 126,80</u>
LIABILITIES		0
OVERALL BALANCE (NET WORTH)		<u>42 126,80</u>

ACTR/ARTC INCOME & EXPENSES 2004

1/1/2004 Through 12/31/2004

CATEGORY DESCRIPTION	1/1/2004- 12/31/2004	TOTALS 1	TOTALS 2
2003 BALANCE FORWARD			22 542,09

INFLOWS**ACTR/ARTC INCOME****CONGRESS**

Banquet Revenues	1 588,00	
CFHSS	500,00	
Sponsorships & Partnerships	152,15	
SSHRC Travel Grant	3 810,00	
TOTAL Congress	6 050,15	6 050,15

MEMBERSHIPS

Memberships 2004	6 596,25	
Memberships 2005	1 936,25	
Memberships Long Term	1 740,00	
TOTAL Memberships	10 272,50	10 272,50

OTHER INCOME

Other Income	31,13	
Bank Interest	11,63	
TOTAL Other Income	42,76	42,76

TOTAL ACTR INCOME		16 365,41	16 365,41
-------------------	--	-----------	-----------

LAWRENCE FUND INCOME

Donations	1 000,00	
Investment Interest	138,23	
TOTAL LAWRENCE INCOME	1 138,23	1 138,23

MCCALLUM FUND INCOME

Donations	1 043,00	
Investment interest	703,23	
TOTAL MCCALLUM INCOME	1 746,23	1 746,23

TOTAL INFLOWS		19 249,87	
---------------	--	-----------	--

ACTR/ARTC BALANCE			38 907,50
-------------------	--	--	-----------

OUTFLOWS**ACTR/ARTC EXPENSES****ADMINISTRATION**

Associate Memberships		
CCA	80,25	
CFHSS	1 150,00	
IFTR	273,68	
TOTAL Associate Memberships	1 503,93	
Bank Charges	3,48	
Exec Travel	1 420,66	
Office Supplies	184,15	
Translation	287,70	
TOTAL ADMINISTRATION	3 399,92	3 399,92

CONGRESS

Banquet Expenses	1 511,00	
Guest Speakers	1 936,04	
Materials	74,20	
Travel Grants (SSHRC)	3 811,68	
TOTAL CONGRESS	7 332,92	7 332,92

PUBLICATIONS

Newsletter	1 001,27	
TRIC (Subscription Fees 2000/01/02/03)	18 722,00	
TOTAL PUBLICATIONS	19 723,27	19 723,27

TOTAL ACTR/ARTC EXPENSES		30 456,11	30 456,11
--------------------------	--	-----------	-----------

LAWRENCE FUND EXPENSES

Lawrence Prize	100,00	
TOTAL LAWRENCE EXPENSES	100,00	100,00

MCCALLUM FUND EXPENSES

McCallum Scholarship	1 200,00	
TOTAL MCCALLUM EXPENSES	1 200,00	1 200,00

TOTAL OUTFLOWS		31 758,11	
----------------	--	-----------	--

2004 ACTR/ARTC BALANCE FORWARD			8 451,39
--------------------------------	--	--	----------

Committee & Rep Reports / Rapports des comités et des représentant.e.s

Membership Report / Rapport sur les membres de l'association

Jessica Gardiner

Year	Total	Paid	Indiv./Instit.	Stu/Unemp/RetHon	
1999	202	178	113	65	24
2000	213	181	119	62	32
2001	213	181	121	60	32
2002	192	161	86	77	32
2003	196	161	96	65	33
2004	191	156	82/18	56	35
2004 (as of May 20 th)	146	111	64	37	35
*2005	165	129	64/15	50	36
*(le 25 mai / May 25th)					

L'adhésion à l'association a augmenté depuis l'année 2004. On prévoit un total d'environ 200 membres pour l'année 2005. Si vous n'avez pas encore renouvelé votre adhésion à l'association pour l'année 2005 et 2006, veuillez le faire aussitôt que possible. Vous pouvez me contacter par courrier électronique (Jessica Gardner - Jessica@idirect.com) si vous avez des questions concernant votre statut. Veuillez aussi encourager des nouveaux membres (étudiant(e)s, ami(e)s, collègues) à se joindre notre association.

Membership is up from 2004. The projected total is approximately 200 members for 2005. If you have not renewed your membership for 2005 and/or 2006, please do so as soon as possible. Email me (Jessica Gardiner at Jessica@idirect.com) if you have any questions about your status. Finally, please encourage new members (students, friends, colleagues) to join our association.

Newsletter / Bulletin de liason

Susan Knutson

28.2 (automne / Fall 2004)

Mailed October 15, 2004

Timbres / Stamps

104 canadiens / Canadian @ \$1.13

3 international @ \$3.68

3 American @ \$1.84

IUTS \$9.37

Total (taxe incluse / tax included) \$143.45

Envelopes / enveloppes :

130 (9 x 12) @ \$.07

1 large / grande

Total (taxe incluse / tax incl) \$11.10

Printing / imprimerie \$148.50

Total: \$303.05

29.1 (Spring / printemps 2005)

151 copies envoyées le 24 mars 2005.

Timbres / Stamps

114 canadiens / Canadian @ 1,15\$

16 canadiens / Canadian @ 1,96\$

3 internationales / international @ 3,91\$

5 américains / America @ 1,96\$

IUTS (13) 10,12\$

Total (taxe incluse / tax included) 194,11\$

Enveloppes / envelopes :

151 (9" x 12") @ .07¢

1 large / grande

Total (taxe incluse / incl tax) 12,57\$

Printing / imprimerie 287,50\$

Total : 494,18\$

Prix ROBERT G. LAWRENCE Prize

Glen Nichols

C'est avec grand plaisir que l'on annonce la gagnante du prix Robert G. Lawrence de l'année 2004, sélectionnée lors de la conférence annuelle tenue au mois de mai dernier à Winnipeg. À chaque année, le prix Robert G. Lawrence est accordé à une conférence présentée par une chercheuse ou un chercheur en herbe et jugée exceptionnelle. Cette année, Laura Levin de York University a remporté le prix et le comité de sélection avait ceci à dire au sujet de sa communication gagnante :

« Laura a présenté une communication qui était à la fois astucieuse d'un point de vue théorique et bien écrite. Elle nous a fourni des nouveaux aperçus quant aux œuvres de Judith Thompson, ainsi que des nouvelles analyses des relations complexes existant entre les personnages et les environnements figurant à l'intérieur de ses pièces de théâtre, tout en situant cette discussion à l'intérieur d'une plus grande relecture du naturalisme dans le contexte du surréalisme et du féminin. Le comité a trouvé l'article captivant, complexe et l'a jugé une excellente addition à la littérature déjà existante. Nous avons hâte de lire ses futures contributions. »

Au nom de l'Association, j'aimerais aussi exprimer ma profonde appréciation à Mme Lawrence pour sa générosité en créant et en maintenant ce prix à chaque année en mémoire de son époux, Robert, qui fut un membre de longue date de l'ARTC.

It is a great pleasure to announce the 2004 winner of the Robert G. Lawrence prize selected at the annual conference, held this past May in Winnipeg. Each year the prize recognizes an outstanding conference presentation by an emerging scholar. The selected paper was by Laura Levin of York University and the selection committee had this to say about her paper:

"Laura's paper was both theoretically astute and clearly written. It provided fresh insights into the understanding of Judith Thompson's work, providing a new analysis of the complex relationship between character and environment within her plays, while situating this discussion within a larger rereading of naturalism in the context of surrealism and the feminine. The committee found the paper engaging, complex and a valuable addition to scholarship in this field. We look forward to more."

On behalf of the Association, I'd also like to extend heartfelt appreciation to Mrs Lawrence for her generosity in creating and maintaining this award year after year in memory of her husband Robert, a long-time member of ACTR.

Bourse HEATHER MCCALLUM Scholarship

At its May 2005 Conference in London, Ontario, ACTR/ARTC awarded its eighteenth annual Heather McCallum Scholarship to Jane Baldwin, to assist her in her study of the contribution of Jean Gascon to theatre in Canada.

The committee felt that in this strong field, Professor Baldwin's project best reflected the mandate of the scholarship, and the goals of Heather McCallum. Gascon, as a founding member and original artistic director of *Theatre du Nouveau Monde*, and the National Theatre School, and at various times artistic director at Stratford and at the National Arts Centre, was a representative, a ubiquitous and an influential figure across cultures and disciplines, and he has not received sufficient scholarly attention. Professor Baldwin's project seeks to address this oversight, analyzing, as she says in her application, 'his directorial techniques, acting style, and aesthetic, cultural, and political tenets,' examining 'how he helped shape his country's culture, and was in turn shaped by it.'

Professor Baldwin has a PhD from Tufts University, and

teaches at the Boston Conservatory. She is active in Canadian Theatre Studies in the US, with publications on Michel St Denis, and the presentation of papers and the organization of panels at American and other international associations.

The Heather McCallum award monies are drawn from the interest earned annually from an Endowment Fund created in 1987 to honour Heather McCallum, who established and, for 25 years, headed the Theatre Section of the Metropolitan Toronto Reference Library. She is the author of the Directory of Canadian Theatre Archives.

To date the McCallum award has dispersed \$15, 272 to 30 deserving recipients. Tax-deductible donations to the Heather McCallum Endowment Fund are welcomed and may be sent to Bruce Kirkley, Theatre Department, University College of the Fraser Valley, 45635 Yale Road, Chilliwack, BC, V2P 6T4.

OSOS

Lors de la conférence en mai 2005 à Londres, Ontario,

l'Association de la recherche théâtrale au Canada / Association for Canadian Theatre Research a accordé à Josée Baldwin la 18e bourse annuelle Heather McCallum. Cette bourse a pour but d'aider la professeure Baldwin dans ses recherches sur la contribution de Jean Gascon au théâtre canadien.

Le comité était de l'avis que, parmi tous les excellents candidats et candidates évalués, le travail de la professeure Baldwin reflétait le mieux le mandat de la bourse et les objectifs de Heather McCallum. En tant que membre fondateur et premier directeur artistique du Théâtre du Nouveau Monde et de l'École nationale du théâtre et à différents moments directeur artistique à Stratford et au Centre national des arts, Jean Gascon fut un personnage représentatif, influent et omniprésent qu'importe la culture et qu'importe la discipline et n'a pas reçu suffisamment d'attention de la part des chercheurs. Le projet de recherche de la professeure Baldwin a pour but de corriger cette lacune et d'analyser, comme l'écrit Baldwin dans sa demande, « ses techniques de mise en scène, son styles de jeu et ses principes politiques, culturels et esthétiques » en examinant « comment il a influencé la culture de son pays et comment la culture l'a influencé en retour. »

La professeure Baldwin détient un doctorat de la Tufts University et elle enseigne au Boston Conservatory. Elle participe activement dans le champ des études canadiennes du théâtre (Canadian Theatre Studies) aux États-Unis, en publiant sur Michel St Denis, ainsi qu'en présentant des communications et en organisant des séances dans le cadre d'associations américaines et

internationales.

Les sommes d'argent utilisés pour le prix Heather McCallum sont tirées des intérêts accumulés annuellement par un fond de dotation créé en 1987 en honneur de Heather McCallum qui a établi – et qui pendant 25 ans – a dirigé la section théâtre de la Metropolitan Toronto Reference Library. Elle est l'auteure de la Directory of Canadian Theatre Archives.

Jusqu'à date, le prix Heather McCallum a déboursé \$ 15 272 à 30 bénéficiaires méritants. Les dons au Heather McCallum Endowment Fund, déductibles d'impôts, sont les bienvenues et peuvent être envoyés à Bruce Kirkley, Theatre Department, University College of the Fraser Valley, 45635 rue Yale, Chilliwack, BC, V2P 6T4.

~~~~~

Pour des renseignements additionnels concernant la bourse Heather McCallum, y compris les critères d'application, veuillez contacter / For further information regarding the Heather McCallum Scholarship, including the criteria for application, please contact:

Kirsty Johnston  
Dept. Theatre, Film and Creative Writing  
University of British Columbia  
6354 rue Crescent, Vancouver, B.C., V6T 1Z2  
téléphone: 604.827.5542 fax: 604.822.5985  
kirstyj@interchange.ubc.ca

## ***Theatre Research in Canada / Recherches théâtrales au Canada***

Bruce Barton, Editor / rédacteur en chef

### **Acknowledgements**

I would like to thank Rebecca Burton for her excellent service to the journal, which concluded in September of 2004. She has been a major source of stability and efficiency in our operations. Jennifer Heywood has also done excellent work since taking on her responsibilities two years ago, and our new office member, Birgit Schreyer, is proving to be a quick study and a great team member. As always, I'd like to thank Executive Director Richard Plant for his guidance, experience, and commitment to the journal.

### **Publication Schedule**

A double-issue, 23.1-2, has been distributed since my last report. Another double-issue, 24.1-2, has also just been completed and is set for distribution. This issue includes an issue-length special feature on translation, guest-edited by Glen Nichols and Louise Ladouceur, as well as five additional general interest articles. We have, therefore, completed two years worth of publication in the last six months. We are also on schedule to produce two more double-issues by early 2006: a general interest double-issue and a guest co-editor double-issue (with Natalie Alvarez and Michael Devine) dedicated to the work emerging from the Shifting Tides conference at the University of Toronto, which was held in March of 2004. Barring unseen complications, therefore, the journal

should be up-to-date in its publication schedule by this time next year.

There are also several other guest-edited theme issues in the works, including one on Theatre and Education (George Belliveau and Francine Chainé), Theatre and Religion (Moirá Day and Mary Ann Beavis), and Space and Subjectivity (Andrew Houston and Laura Levin).

### **Journal Design**

We remain quite excited about the journal's new design, and the general response has been very positive, although there remain some challenges related to printing, resulting in some delays. We welcome input from the association membership on the design innovations (or any aspect of the journal).

### **SSHRC Funding**

An application for continued SSHRC funding was submitted last year. I am pleased to announce that we have been awarded our full request (minus a small, program-wide cut) for the next three years. The award assessment, which was based on the journal's activity up to and including the most recent distributed issue (23.1-2), was highly positive and supportive of our work.

### **Reconnaisances**

Je tiens à remercier Rebecca Burton pour les excellents



services qu'elle a rendus à la revue, services qui ont pris fin en septembre 2004. Elle a su amener beaucoup de stabilité et d'efficacité au sein de nos opérations. Jennifer Heywood a également fait un excellent travail depuis qu'elle a accepté ses nouvelles responsabilités il y a deux ans, et notre nouveau membre de bureau, Birgit Schreyer, s'est très vite adaptée à son nouveau rôle ; de plus, elle est une excellente membre d'équipe. Comme toujours, je tiens à remercier le directeur exécutif, Richard Plant, pour ses conseils, son expérience et son engagement envers la revue.

#### **Horaire de publication**

Depuis mon dernier rapport, nous avons distribué un numéro double, à savoir le numéro 23.1-2. Un autre numéro double, 24.1-2, vient d'être terminé et est prêt pour la distribution. Ce numéro spécial comporte des articles portant sur la traduction, préparés par les rédacteurs invités, Glen Nichols et Louise Ladouceur, ainsi que cinq articles d'intérêt général. Nous avons donc complété, dans six mois, l'équivalent de deux ans de publication. D'ici le début 2006, on prévoit aussi la publication de deux autres numéros doubles : un numéro d'intérêt général et un numéro double avec co-rédacteurs invités (Natalie Alvarez et Michael Devine) consacré aux ouvrages issus de la conférence « Shifting Tides » tenue à l'Université de Toronto en mars 2004. Sauf imprévu, le journal devrait être à jour par rapport à son horaire de

publication à cette même date l'année prochaine.

On travaille aussi sur plusieurs autres numéros, avec rédacteurs invités ; ceux-ci porteront sur des thèmes variés, notamment le théâtre et l'éducation (George Belliveau et Francine Chaîné), le théâtre et la religion (Moir Day et Mary Ann Beavis) et l'espace et la subjectivité (Andrew Houston et Laura Levin).

#### **Nouveau format de la revue**

Nous sommes toujours très excités par le nouveau format de la revue et la réaction publique est, jusqu'à présent très positive, mais il reste quelques pépins par rapport à l'imprimerie, ce qui mène à des délais. Nous sommes toujours là pour recueillir les commentaires des membres concernant les changements apportés au format de la revue (ou concernant tout autre aspect de la revue).

#### **Subventions du CRSH**

Une demande pour une continuation des subventions du CRSH a été soumise l'année dernière. C'est avec plaisir que j'annonce qu'on nous a accordé la totalité de notre demande (sauf une coupure mineure qui a eu lieu dans tout le programme) pour les prochaines trois années. Le rapport accordant la subvention, qui a été basé sur les activités de la revue jusqu'à et incluant le dernier numéro distribué (23.1-2), était très positif et appuyait fortement notre travail.



## **ACTR / ARTC SCHOLARLY AWARDS / DES PRIX D'EXCELLENCE**

Sherrill Grace, Committee Chair / présidente du Comité

It is a pleasure to report the winners of the Godin, Plant, and Saddlemeyer prizes for 2005 and to thank, most warmly, the committees who adjudicated the prizes this year. The committee members are:

For the Jean-Cléo Godin Award: Francine Chaîné (committee chair), Piet Defrayne, and George Belliveau

For the Richard Plant Award: Patricia Badir (committee chair), Denis Salter, and Peter Dickinson

For the Ann Saddlemeyer Award: Jerry Wasserman (committee chair), Alan Filewood, and Tanya D'Anger.

All three competitions went very well and there were tough choices to be made from a fine selection of articles and books. The winners and runners up are as follows:

#### **Jean-Cléo Godin Award**

After extensive deliberation the committee decided to award the prize jointly to two authors of exemplary articles – Roger Parent for his two-part article "Théâtre et identité I: la troupe du haut pays" and "Théâtre et identité II: les modalités d'échange," *Theatre Research in Canada* 23. 1-2 (2003): 19-48 and 49-82; and Kapele M.K. Kapanga for "Le théâtre antillais et la quête identitaire ou Aimé Césaire et le modèle de l'anthroponymie bantu," *Études théâtrales* (November, 2003).

The committee made special mention of Jeu 113 "Théâtre d'intervention; dossier sous la direction de Michel Vaïs," praising the issue for its broad scope and its ability to open up several forms of theatre ("ce dossier qui fait le tour de la question et qui nous informe de façon ouverte sur cette forme de théâtre, mais aussi sur l'intervention dans autres arts de la scène comme la performance, l'action, etc.").

#### **Richard Plant Award**

This year's winner of the Plant award is Helen Gilbert of the University of Queensland for "Black and White and Re(a)d All Over Again: Indigenous Minstrelsy in Contemporary Canadian and Australian Theatre," *Theatre Journal* 55 (2003): 679-98. This essay takes up Susan Gubar's concept of racechange in order to assess the various functions of whiteface performance as a strategic mode of representation in recent indigenous theatre in Canada (Daniel David Moses's *Almighty Voice* and his *Wife* and Australian Wesley Enoch's *Fountains Beyond*). The committee found this paper to be "very well researched, of the moment, cleverly and subtly argued" with "historical contexts [that] are carefully delineated and differentiated" without losing sight of the transnational argument. They added that "the complexity, comparative focus, and historical depth of Gilbert's argument set it apart from everything else we have read this year" and they especially remarked Gilbert's ability "to theorize the performativity of whiteness."



The runners up were Kirsty Johnson for "Staging Schizophrenia: The Workman Theatre Project and Terry Watada's Vincent" in *Modern Drama* 47.1 (2004): 114-32; Alan Filewood for "Performance and Memory in the Party: Dismembering the Workers' Theatre Movement" *ECW* 80 (2003); and Belarie Zatzman for "The Monologue Project: Drama as a Form of Witnessing" from *How Theatre Educates*, eds. Booth and Gallagher (UTP 2003).

### **Ann Saddlemeyer Prize**

Kym Bird is this year's winner of the Ann Saddlemeyer prize for the best book on Canadian theatre. The committee was enthusiastic and unanimous in its choice of *The Politics of Early English-Canadian Women's Drama, 1880-1920* published by McGill-Queen's UP. They found the book to be "a deeply researched and engaging study [that] argues for the existence of a women's dramatic writing in the formative decades of Canadian nationhood." They praised Bird's rigorous historical and archival research on the work of little known writers like Kate Simpson Hayes and Clara Rothwell Anderson and her "sophisticated feminist historiography."

The runners up were Hélène Beauchamp and Gilbert David, eds. of *Théâtre Québécois et Théâtre Canadien-Français au xxe Siècle* from Presses de l'Université du Québec; Ric Knowles for *Reading the Material Theatre* from Cambridge UP; and André Loiselle for *Stage-Bound: Feature Film Adaptations of Canadian and Québécois Drama* from McGill-Queen's UP.

### **CONCLUSIONS**

C'est avec grand plaisir qu'on annonce les gagnant(e)s des prix Godin, Plant et Saddlemeyer pour l'année 2005. On veut aussi remercier chaleureusement les membres qui ont siégé aux comités de sélection cette année. Ces membres sont :

Pour le prix Jean-Cléo Godin : Francine Chaîné (présidente du comité), Piet Defrayne, et George Belliveau

Pour le prix Richard Plant : Patricia Badir (présidente du comité), Denis Salter, et Peter Dickinson

Pour le prix Ann Saddlemeyer : Jerry Wasserman (président du comité), Alan Filewood, et Tanya D'Anger.

Les trois concours se sont très bien déroulés et les comités ont eu à faire des choix difficiles vu la haute qualité des livres et articles soumis. Les gagnant(e)s et les récipiendaires d'une mention honorable sont les suivants :

### **Le prix Jean-Cléo Godin**

À la suite de longues discussions, le comité a décidé d'accorder le prix aux deux auteurs d'articles exceptionnels – Roger Parent pour son article en deux parties « Théâtre et identité I: la troupe du haut pays » et « Théâtre et identité II: les modalités d'échange », *Theatre Research in Canada* 23. 1-2 (2003): 19-48 et 49-82; et Kapele M.K. Kapanga pour son article « Le théâtre antillais et la quête identitaire ou Aimé Césaire et le modèle de l'anthroponymie bantou », *Études théâtrales* (novembre, 2003).

Le comité a accordé une mention honorable à Jeu 113 « Théâtre d'intervention; dossier sous la direction de Michel Vaïs », soulignant que le dossier « fait le tour de la question et (...) nous informe de façon ouverte sur cette forme de théâtre, mais aussi sur l'intervention dans autres arts de la scène comme la performance, l'action, etc. »

### **Le prix Richard Plant**

La gagnante cette année du prix Richard Plant de cette année est Helen Gilbert de l'Université de Queensland pour son article intitulé « Black and White and Re(a)d All Over Again: Indigenous Minstrelsy in Contemporary Canadian and Australian Theatre », *Theatre Journal* 55 (2003): 679-98. Cet article adopte le concept de « racechange » formulé par Susan Gubar afin de déterminer les différentes fonctions de la performance dite « whiteface » en tant que mode de représentation dans la forme récente du théâtre indigène au Canada (*Almighty Voice and his Wife* par Daniel David Moses et *Fountains Beyond* par Wesley Enoch d'Australie). Le comité a dit au sujet de l'article qu'il est « bien documenté, d'actualité, argumenté de façon subtile et intelligente » avec « des contextes historiques [qui sont] soigneusement tracés et distingués les uns des autres » sans perdre de vue de l'argument transnational. Le comité a ajouté que « la complexité, l'approche comparatif, et la profondeur historique de l'argument d'Helen Gilbert ont mis son article dans une classe à part. Le comité a aussi souligné la capacité de l'auteure à rendre théorique le théâtre « whiteface ».

Des mentions honorables ont été accordées à Kirsty Johnson pour « Staging Schizophrenia: The Workman Theatre Project » et Vincent par Terry Watada (les deux se trouvent dans *Modern Drama* 47.1 (2004): 114-32); Alan Filewood pour « Performance and Memory in the Party: Dismembering the Workers' Theatre Movement » *ECW* 80 (2003); et Belarie Zatzman pour « The Monologue Project: Drama as a Form of Witnessing » publié dans *How Theatre Educates*, sous la direction de Booth et Gallagher (UTP 2003).

### **Le prix Ann Saddlemeyer**

Le prix Ann Saddlemeyer est accordé chaque année à l'auteur ou à l'auteure du meilleur livre consacré au théâtre canadien. Cette année, les membres du comité ont décidé, de façon unanime et avec enthousiasme, d'accorder le prix à Kym Bird, auteure de *The Politics of Early English-Canadian Women's Drama, 1880-1920*, livre publié par presses universitaires McGill-Queen's. Les membres du comité ont dit que « [le livre] est une étude très captivante et très bien documentée qui argumente en faveur de l'existence d'une écriture dramatique féminine pendant les années fondatrices de la nation canadienne. Le comité a félicité Kym Bird pour sa rigoureuse recherche historique et archivistique sur les œuvres d'auteurs peu connues, particulièrement celles de Kate Simpson Hayes et de Clara Rothwell Anderson pour sa « historiographie féministe sophistiquée ».

Des mentions honorables ont été accordées à Hélène Beauchamp et Gilbert David, directeurs de *Théâtre Québécois et Théâtre Canadien-Français au XXe Siècle* publié par les Presses de l'Université du Québec; Ric Knowles pour *Reading the Material Theatre* des presses universitaires de Cambridge; et André Loiselle pour *Stage-Bound: Feature Film Adaptations of Canadian and Québécois Drama* publié par les presses universitaires McGill-Queen's.



## Rapport de la table Francophone/phile

Louis Patrick Leroux

Après la table ronde d'Halifax, les deux tables rondes et la soirée mettant en vedette des auteurs franco-manitobains à Winnipeg, j'ai participé à l'organisation, à London, d'une table ronde autour de l'oeuvre du dramaturge franco-ontarien et récipiendaire du Prix du Gouverneur-Général Michel Ouellette. Nous avons réunis des chercheurs des universités d'Ottawa, de Guelph, de Hearst et de Concordia pour lire et discuter du théâtre du prolifique auteur. Louise Ladouceur se charge de la direction d'un dossier sur le théâtre de Ouellette qui sera soumis à Recherches théâtrales au Canada cet automne. Grâce à l'appui du Conseil des Arts du Canada, nous avons également pu inviter l'auteur à nous livrer une lecture d'un texte inédit. La table ronde ainsi que la lecture ont toutes deux été des initiatives conjointes avec l'Association des littératures canadiennes et québécoises.

Les recensions d'ouvrages de langue française ont retrouvé la place qui leur revenait à Recherches théâtrales au Canada. Ainsi, depuis la relance de la revue, avec les volumes 23 et 24, sept compte rendus d'ouvrages francophones ont été publiés. Autant de recensions sont déjà rédigées et n'attendent qu'à être publiées. De plus, le rédacteur Bruce Barton, s'est adjoint d'une collègue, Louise Ladouceur, pour les textes francophones de la revue.

Depuis quatre ans, je constate que la plupart des participants des tables rondes francophones et des discussions relevant de la table francophone/phile sont ou bien des francophones hors Québec ou bien un intéressant échantillonnage de francophiles venus d'un bout à l'autre du pays. Je m'interroge sur notre incapacité à attirer davantage de membres du Québec, sauf de

manière sporadique. J'ai invité de nombreux collègues du Québec à participer à l'ARTC, mais ils ne se sentent pas interpellés. Les raisons sont multiples, mais généralement, je constate qu'ils préfèrent canaliser leurs énergies au sein d'associations qui leurs semblent pertinentes à leurs carrières et/ou à leurs démarches intellectuelles. Comment alors trouver moyen d'être pertinent et stimulant, intellectuellement, pour ces membres que nous n'arrivons pas à aller chercher? Il faudra s'y mettre si nous sommes pour rassembler tous les chercheurs qui s'intéressent au théâtre canadien (dont le théâtre québécois). L'ARTC ne pourrait que bénéficier de leur présence.

Au printemps, je terminerai mon deuxième et dernier mandat comme représentant francophone au sein du conseil d'administration. Je passe le flambeau au prochain élu, en souhaitant, pour la crédibilité de ce poste, que ce soit un francophone qui me succède. Je souhaite également que nous arrivions à élire un résident du Québec comme représentant du Québec (la situation actuelle relève du déménagement du membre du C.A. vers l'Ontario, mais elle demeure symptomatique de notre incapacité à attirer plus de membres Québécois. N'oublions pas que ce poste était libre précédemment). Je quitte avec le sentiment d'avoir fait mon possible pour redonner une présence francophone intéressante et pertinente à l'association, mais je me rends à l'évidence que le succès de ces efforts demeure mitigé. L'association est essentiellement anglophone, mais elle est véritablement ouverte aux francophones qui désirent y contribuer. L'espace n'est pas exiguë, au contraire, on y prend la place qu'on veut, il suffit de vouloir la prendre.

## Francophone/phile Caucus Report

Louis Patrick Leroux

After having organised a francophone panel in Halifax, two panels and an evening devoted to franco-manitoban playwrights in Winnipeg, I co-organised a panel around the drama of Governor General winner Michel Ouellette. We managed to entice academics from the universities of Ottawa, Guelph, Hearst, and Concordia to discuss Ouellette's work. Louise Ladouceur is currently preparing a submission for Theatre Research in Canada which will include papers and interventions from the panel. With the generous help of the Canada Council, we were also able to invite Michel Ouellette to give a reading of a work in progress. Both of these events were joint initiatives of ACTR and of ACQL.

Also, you may have noticed that French-language book reviews have found their way back to Theatre Research in Canada. Since the journal was re-launched and revamped (with volumes 23 and 24), seven reviews of French-language books have appeared. As well, many reviews are lined up for forthcoming issues. I'd like to point out that editor Bruce Barton has also asked Louise Ladouceur to join him as Associate French Editor.

Over the last four years, I've noticed that most of the

participants at the francophone/phile events are either francophones from outside Québec or an interesting sampling of francophiles from across the country. I'm wondering about the Association's incapacity to attract more long-standing members from Québec. I've personally invited quite a few colleagues from Québec to join ACTR, but they mostly haven't been interested. There are many reasons for this, but generally, I've come to realise that they prefer to invest their energies in associations which they deem pertinent to their careers or that correspond to their intellectual pursuits. We need to find a way to seem pertinent and intellectually stimulating to these members, if we are to truly represent all theatre scholars, French and English, interested in Canadian drama (including Québec drama). The Association could only benefit from their presence.

This spring, I'll be ending my second and final mandate as francophone representative on the executive. I hope to pass along the flame to a francophone, so that the credibility of this position isn't compromised. I also truly hope that we elect a resident of Québec as Québec representative (the current situation has come about due to the executive member moving to Ontario, but it is



nevertheless symptomatic of our incapacity to attract Québécois members. Remember that this seat was vacant during the previous term.) Upon leaving, I feel that I've done my possible to ensure an interesting and pertinent francophone presence in the Association, but I realise that these efforts haven't had the success I had

anticipated. ACTR is essentially an anglophone association. But it seems to me truly open to francophones wanting to join and contribute to it. Francophones aren't boxed in or cornered, they are free to take up the space they need and want, assuming someone wants to take it.

## JANET AMOS, Honourary Member of ACTR / ARTC

Anne Nothof

Janet Amos is a woman for all seasons who has contributed abundantly to the life and vitality of playmaking in this country. Her career as actor, director and educator has been an integral part of the development of Canadian theatre, including the "alternative" theatre scene in Ontario in the 1970s, the regional theatre scene in New Brunswick, the drama education scene at the National Theatre School in Montreal, and the community theatre scene at Blyth. She has worked across Canada, helping to establish a network of play development and production – bringing Albertan plays and actors to the Blyth Festival in Ontario, and now, in her role of Assistant Professor at the University of Regina, bringing to the West a wealth of theatre history and experience from the East.

Janet was born in 1945, and began acting at the age of eight with Dora Mavor Moore in the New Play Society in Toronto. She also studied with Marjorie Purvey at the Toronto School of Radio Drama in the fifties. She graduated from the University of Toronto with a B.A. in 1967, and in 1991 she completed a B.Ed. at the U of T.

During the 1960s Janet played at the Red Barn Theatre on Lake Simcoe, along with Martha Henry and Timothy Findley. Her first professional acting engagement was with Theatre Toronto in 1968. From 1972 to 1976 she appeared in Theatre Passe Muraille's productions of *The Farm Show*, *1837*, *The Farmer's Revolt*, and *Them Donnelly's*. She also directed, stage-managed, and ran the lights for *Operation Finger Pinky*, a collaborative play about the problems and struggles of clerical and secretarial workers in the hierarchy of academia, focusing on the move toward unionization of the staff association at York University.

In 1979 she became Associate Director with James Roy of the Blyth Festival, and remained as Artistic Director until 1984, returning in 1994 to 1997 to reinstate the Festival's artistic and financial health. At Blyth she focused on commissioning and developing new Canadian plays relevant to the rural life and traditions of the community – by Ted Johns and Anne Chislett, for example. As an actor at Blyth, Janet is probably best known for her role as Mrs. Aylmer Clarke in *He Won't Come in from the Barn* by Ted Johns. In its 33 seasons, Blyth has premiered 90 Canadian plays, many of which have been performed across Canada and abroad.

From 1984 to 1988 Janet was Artistic Director of Theatre New Brunswick, where she again promoted Canadian plays. Jamie Portman pointed out in 1984 that she was "the first woman to be entrusted with the artistic leadership of a major regional company." In an interview published in CTR in 1985, Janet explains that she is primarily interested in the people of Canada in her work – who they are and how they are different from each other. For Janet, when a play that really works, "people are lined up to see it; and when they do, they laugh, they cry, they cry out, they shout, they stand up at the end, they argue about it, they are just wild about it."

Janet has acted at the Shaw Festival, the Tarragon Theatre, Canadian Stage, and at Theatre New Brunswick as Maureen in Chislett's *The Tomorrow Box*, and as Marilla in *Anne*, bringing "great restraint and discipline" to the role, according to one local critic.

Her directing credits include a wide spectrum of Canadian plays such as *Hunger Striking* by Kit Brennan at Theatre Passe Muraille's backspace in 1998; *The Buz'Gem Blues* by Drew Hayden Taylor at the Lighthouse Theatre, Port Dover in 2001, and *Gone with the Burning Sun* by Ken Mitchell for the Globe Theatre, Regina. She has also directed at the Grand Theatre in London, the Citadel Theatre and Stage West in Edmonton, Young People's Theatre, the National Arts Centre, the National Theatre School, and George Brown College.

Her investment in Canadian theatre history has come full circle with her appearance in *The Clinton Project*, a film which documents the creation of *The Farm Show* in a small community in Western Ontario, not far from the town of Blyth.

Janet is also a playwright. Her third play, *Small Virtues*, is about the mysterious disappearance of millionaire theatre owner, Ambrose Small, in 1919.

In 1994 Janet was presented with a Blyth Citizen of the Year Award, and 1998 she received an honorary degree from the University of Western Ontario. In recognition of her significant contributions to Canadian theatre, the Association for Canadian Theatre Research has presented Janet Amos an honorary membership.



# News & Calls / Informations et appels aux communications

## 2005 Scholarly Awards / Prix d'excellence 2005

### Guide Lines & Call for Nominations / Lignes Directrices & Appel de nominations

Nominations for the **Richard Plant Award** and the **Jean-Cléo Godin Award** will be determined primarily by individual committees. These committees have been tasked with surveying a wide range of periodicals throughout the year, with each committee focussing on the appropriate language publications for each award. However, nominations for these prizes are also welcomed from the full membership of ACTR. The awards honour scholarly work of significant merit in any area of Canadian theatre research. The authors do not have to be members of the Association. The scholarship can appear in any journal or may be an original article published in a book. The deadline for all Scholarly Award Submissions is **December 31, 2004**. Nominations must include a letter of support, but a seconder is not necessary. You are welcome to make ONE nomination per award. Members are also encouraged to consider self-nomination. Nominations for all awards should be sent directly to this year's coordinator of Scholarly Awards.

Les nominations pour les prix ``Richard Plant`` et ``Jean-Cléo Godin`` seront déterminées surtout par les

comités de sélection. Ces comités ont eu comme tâche de faire un aperçu d'un champ divers de périodiques au cours de l'année, avec chaque comité concentrant sur la langue appropriée pour chaque prix. Par contre, les nominations pour ces prix sont les bienvenues de chaque membre de l'ARTC en même temps. Ces prix reconnaissent les recherches scientifiques importantes dans n'importe quel domaine de recherche théâtrale au Canada. Il n'est pas nécessaire que les récipiendaires soient membres de l'Association, et les articles peuvent paraître dans n'importe quelle revue ou peuvent avoir été initialement publiée dans un livre. La date limite pour la nomination des prix d'excellence est le 31 décembre 2003. Les nominations doivent inclure une lettre d'appui, mais un deuxième recommandation n'est pas nécessaire. Vous êtes les bienvenus de donner UNE nomination par prix. Les membres sont aussi encouragés de considérer leur propre nomination. Les nominations pour chaque prix devraient être envoyées directement au coordinateur des prix d'excellence.

**Nominations are sought for the following categories / Des nominations sont recherchés dans les catégories suivantes:**

**Prix Richard Plant Award: article in English / article en anglais**  
**Prix Jean-Cléo Godin Award: article in French / article en français**

Scholarly Awards Coordinator / Coordinateur des Prix d'excellence:

Sherrill E. Grace  
 Dept. of English, 397-1873 East Mall  
 University of British Columbia  
 Vancouver, BC V6T 1Z1  
 B# 604 822 3174 ; Fax#: 604 822 6906  
 Sherrill.Grace@ubc.ca

## The Heather McCallum Scholarship

The Heather McCallum Scholarship was established in 1987 by the Association for Canadian Theatre Research (ACTR) in honour of the former head of the Theatre Department at the Toronto Reference Library. Every year a maximum scholarship of \$1000 is available by competition to established as well as new theatre specialists. Preference is given to theatre research, but projects touching on dance, opera, cinema, television, or scenography are also eligible.

The scholarship is aimed towards projects not usually fundable under other subsidy schemes. For example, the committee will refuse a request for doctoral research money, but will welcome a well-defined project including subsidy for travel to theatre sites, for consulting special collections, for purchase or access to film or video materials.

Candidates are asked to submit the following:

- 1) a letter (1 to 2 pages) describing the project for which assistance is required.
- 2) a detailed breakdown of costs

- 3) information concerning applications to other granting agencies
- 4) a current Curriculum vitae
- 5) the names of two persons who have been asked to send letters of reference directly to the Secretary of the Committee. These letters should comment on the project, on the candidate's scholarship record and potential.

This year's deadline for applications for the 2005 Heather McCallum Scholarship is

**1 April 2006.** Applications should be sent to:

|                                                                                            |                                                                                                                                                                             |
|--------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| Email/courriel: <a href="mailto:kirstyj@interchange.ubc.ca">kirstyj@interchange.ubc.ca</a> | <b>Kirsty Johnston</b><br>Department of Theatre, Film and Creative Writing<br>University of British Columbia<br>6354 Crescent Rd.<br>Vancouver, British Columbia<br>V6T 1Z2 |
|--------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

For more complete information concerning Terms of Reference, Selection Criteria and Application Procedures, please refer to the ACTR Newsletter website: <http://www.umoncton.ca/facarts/anglais/actr.artc.htm>.

## La Bourse Heather McCallum

La bourse Heather McCallum fut créée en 1987 par l'Association de la recherche théâtrale au Canada (ARTC) en l'honneur de l'ancien chef du département de théâtre au Toronto Reference Library. À chaque année, les candidat(e)s peuvent gagner, par compétition, un maximum de 1000\$. On favorise les candidat(e)s qui ne sont pas en pleine carrière et dont les projets sont reliés au champ de la recherche théâtrale au Canada (au sens le plus large). La bourse vise surtout les projets qui ne sont pas habituellement subventionnés par les autres organismes de subventions. Pour plus d'informations concernant les règlements, les critères de sélection et la procédure de demande veuillez vous référer au site web du bulletin de l'ACTR/ARTC : <http://www.actr-artc.ca/hmsf.htm>, ou écrire à la secrétaire du Comité.

### Les candidat(e)s doivent soumettre les informations suivantes :

- 1) une lettre (1 à 2 pages) décrivant le projet pour lequel on fait une demande de subvention
- 2) une description détaillée des dépenses prévues
- 3) renseignements concernant les demandes soumises aux autres agences de subventions
- 4) un curriculum vitae (mise à jour)
- 5) Les noms de deux personnes qui ont été demandées d'envoyer des lettres de recommandation directement à la secrétaire du Comité. Ces lettres devraient commenter sur le projet, le potentiel du candidat(e) et son rendement en terme de recherche et de publications.

Les demandes pour la bourse Heather McCallum de 2006 doivent parvenir à la secrétaire du Comité au plus tard le **1<sup>er</sup> avril 2006** à l'adresse suivante :

|                                                                                      |                                                                                                                                                                                                   |
|--------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| courriel: <a href="mailto:kirstyj@interchange.ubc.ca">kirstyj@interchange.ubc.ca</a> | <b>Kirsty Johnston</b><br>Dept. of Theatre, Film and Creative Writing<br>University of British Columbia<br>6354, rue Crescent, Vancouver B.-C.<br>CANADA V6T 1Z2<br>Secrétaire du Comité McCallum |
|--------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|



## ACTR Conference / Congrès de l'ARTC 2006

### CALL FOR PAPERS

#### GRADUATE STUDENT SEMINARS

We invite graduate students to submit proposals for two seminars to be held at the 2006 ACTR conference at York University in Toronto, May 27-30, 2006. Each seminar will feature up to eight graduate student participants and two senior scholars who will act as respondents. Papers of 10 pages in length will be circulated in advance in order to allow for thorough discussion during the seminar. Participants will not read their papers during the seminar, but will be asked to come ready to discuss all papers and engage with the broader issues that they raise. Spectators will be welcome. While the purpose of these seminars is to allow graduate students from across Canada and abroad to share their diverse



research interests with one another and to receive feedback from senior mentors, each seminar will have a broad theme in order to encourage scholarly synergy. These themes are:

- 1) Performing Urban, Performing Rural: Theatre and the Markers of Place
  - 2) Writing and Performing Transnationally: Canadian Theatre and Theatre Scholarship Beyond the National Frame
- Proposals of 250 words, as well as a short bio, are due no later than November 15, 2005. Please indicate clearly the seminar for which you would like to be considered. Proposals should be sent (preferably as MS Word attachments) to:

Kim Solga  
Department of English  
UC 173  
University of Western Ontario  
London, ON N6A 3K7  
Email: [ksolga@uwo.ca](mailto:ksolga@uwo.ca)

and

Laura Levin  
Department of Theatre  
317 Centre for Film & Theatre  
York University, 4700 Keele Street  
Toronto, Ontario M3J 1P3  
Email: [levin@yorku.ca](mailto:levin@yorku.ca)

*The Association for Canadian Theatre Research is a non-profit founded in 1976 to support and encourage research in theatre and performance studies in Canada, with a special interest in Canadian work. <http://www.actr-artc.ca>*

## APPEL DE COMMUNICATIONS

### SÉMINAIRES PAR LES ÉTUDIANT(E)S DIPLÔMÉ(E)S

Nous invitons les étudiant(e)s diplômé(e)s à soumettre les propositions pour deux séminaires qui auront lieu pendant la conférence de l'ARTC à l'Université York à Toronto le 27 au 30 mai 2006. Chaque séminaire mettra en vedette jusqu'à huit étudiant(e)s des cycles supérieurs et deux chercheurs/chercheuses chevronné(e)s qui agiront en tant que commentateurs/commentatrices. Avant les séminaires nous ferons circuler des documents d'une longueur de 10 pages pour entamer des discussions approfondies. On ne demande pas aux participant(e)s de lire leurs articles lors des séminaires, mais on exige qu'ils/elles soient prêt(e)s à discuter de tous les articles, ainsi que les nouvelles idées que ceux-ci soulèvent. Les spectateurs sont aussi les bienvenus. Le but de ces séminaires est de permettre aux étudiant(e)s diplômé(e)s du Canada et de l'étranger de partager leurs divers intérêts de recherche et de recevoir les réactions et les commentaires des chercheurs/chercheuses chevronné(e)s. Chaque séminaire abordera un grand thème dans le but d'encourager une discussion dynamique entre participant(e)s. Les thèmes sont les suivants :

- 1) La performance urbaine et la performance rurale : le théâtre et les indicateurs de place. L'écriture et la performance, de façon transnationale:
- 2) Le théâtre canadien et les recherches portant sur le théâtre canadien en dehors du cadre national.

Les soumissions (d'une longueur de 250 mots), ainsi qu'une petite biographie, devront parvenir au plus tard le 15 novembre 2005, par courrier électronique (format MS Word) si possible, aux adresses suivantes (veuillez indiquer clairement dans votre soumission, le séminaire à lequel vous aimeriez participer) :

Kim Solga  
Département d'anglais  
UC 173  
University of Western Ontario  
London, ON N6A 3K7  
courriel: [ksolga@uwo.ca](mailto:ksolga@uwo.ca)

et

Laura Levin  
Département de théâtre  
317 Centre for Film & Theater  
Université York, 4700, rue Keele  
Toronto, ON M3J 1P3  
courriel: [levin@yorku.ca](mailto:levin@yorku.ca)

*Fondée en 1976, l'Association de la recherche théâtrale au Canada est une organisation à but non lucratif dont l'objectif est d'appuyer et d'encourager la recherche dans les études du théâtre et de la performance au Canada avec un intérêt particulier aux oeuvres canadiennes. <http://www.actr-artc.ca>*



## CALL FOR PAPERS

### ACTR presents its inaugural EMERGING SCHOLARS PANEL

We invite senior scholars to nominate their most promising graduate students in theatre and performance studies for this year's inaugural ACTR Emerging Scholars panel. This panel is open to students in the final stages of their doctoral work, who will be entering the job market in the near future. Nominations must include a letter of endorsement from a senior scholar familiar with the work of the student in question, a 250-word abstract on a research topic of the student's choice, and a short bio. The nominations will then be reviewed and a panel of three participants will be selected. Please note that nomination does not guarantee acceptance to the conference. While we hope to hear about the range of exciting work being done by junior scholars in the field, we especially seek work that addresses, directly or indirectly, this year's conference theme: Performing the City. ACTR welcomes scholars both inside and outside Canada who work on a variety of topics in theatre and performance.



**Submissions:** Nominations, paper proposals and bios are due by November 15, 2005 (preferably as email attachments in MS Word) to:

Kim Solga  
Department of English  
UC 173  
University of Western Ontario  
London, ON N6A 3K7  
Email: [ksolga@uwo.ca](mailto:ksolga@uwo.ca)

and

Laura Levin  
Department of Theatre  
317 Centre for Film & Theatre  
York University, 4700 Keele Street  
Toronto, Ontario M3J 1P3  
Email: [levin@yorku.ca](mailto:levin@yorku.ca)

**\*\*Please note that all presenters must be paid-up ACTR members at the time of their presentations.**

*The Association for Canadian Theatre Research is a non-profit organization founded in 1976 to support and encourage research in theatre and performance studies in Canada, with a special interest in Canadian work. <http://www.actr-artc.ca>*

## APPEL DE COMMUNICATIONS

### L'ARTC présente: SÉANCE INAUGURALE CONSACRÉE AUX CHERCHEURS/CHERCHEUSES EN HERBE

Nous invitons les chercheurs/chercheuses chevronné(e)s à soumettre les noms de leurs étudiant(e)s diplômé(e)s les plus prometteur(e)s dans le domaine des études du théâtre et de la performance pour la séance inaugurale consacrée aux chercheurs/chercheuses en herbe de l'ARTC qui se tiendra cette année. Cette séance est ouverte aux étudiant(e)s qui achèvent leur thèse doctorale et qui vont entrer bientôt sur le marché du travail. Les propositions devront inclure une lettre d'appui d'un chercheur/chercheuse chevronné(e) qui connaît bien le sujet de recherche de l'étudiant(e)s, un résumé de 250 mots sur un sujet de recherche choisi par l'étudiant(e) et une courte biographie. Les propositions seront ensuite évaluées et une séance de trois participant(e)s sera choisie. Veuillez noter que les propositions ne garantissent pas la participation à la conférence. Nous espérons apprendre plus au sujet des recherches effectuées dans le domaine par les chercheurs/chercheuses débutant(e)s. Mais nous cherchons surtout les recherches qui adressent, de façon directe ou indirecte, le thème principal de la conférence de cette année, soit : Le théâtre en milieu urbain. L'ARTC accueille tous les chercheurs/chercheuses du Canada et de l'étranger qui traitent divers sujets du théâtre et de la performance.

**Soumissions:** Les propositions, les soumissions d'articles et les biographies devront parvenir avant le 15 novembre 2005, par courrier électronique (format MS Word) si possible, aux adresses suivantes:

Kim Solga  
Département d'anglais  
UC 173  
University of Western Ontario  
London, ON N6A 3K7  
courriel: [ksolga@uwo.ca](mailto:ksolga@uwo.ca)

et

Laura Levin  
Département de théâtre  
317 Centre for Film & Theater  
Université York, 4700, rue Keele  
Toronto, ON M3J 1P3  
courriel: [levin@yorku.ca](mailto:levin@yorku.ca)

**\*\*Veuillez noter que les présentateurs doivent être des membres de l'ARTC qui ont payés leurs cotisations au moment de leurs présentations.**

*Fondée en 1976, l'Association de la recherche théâtrale au Canada est une organisation à but non lucratif dont l'objectif est d'appuyer et d'encourager la recherche dans les études du théâtre et de la performance au Canada avec un intérêt particulier aux oeuvres canadiennes. <http://www.actr-artc.ca>*



### THE HERMAN VOADEN NATIONAL PLAYWRITING COMPETITION WINNERS

The Drama Department at Queen's University is delighted to announce the 2005 winners of the biennial Herman Voaden National Playwriting Competition.

**First Prize, \$3,000** – Florence J. Gibson for *Missing*

**Second Prize, \$2,000** – Emma C. Roberts for *Excellence, Ontario*

**Honourable Mentions :** *Closure* by Ron Blicq, *The Knowing Bird* by Ron Chambers, *City of Love* by Alexander Ferguson, *Babka for Two* by Pamela Main, *The Dahl Sisters* by Sara O'Leary, *The Leaving Song* by Michael Reinhart, *Wreckage* by Sally Stubbs, *The Hum* by Robert Tsonos

Named for Canadian pioneer playwright Herman Voaden, this nation-wide open competition is "blind", meaning that the judges do not know the identities of the playwrights until after they have selected the winners and honourable mentions. Besides the cash awards, the First- and Second-Prize-winning plays will receive script workshops produced by the Thousand Islands Playhouse, and will then be presented as staged readings in Kingston on Sept.30/05 and Oct.1/05. The First-Prize-winning play will also be presented as a staged reading at the National Arts Centre in Ottawa on Oct. 2, 2005.

\* ACTR member Anton Wagner's research on the history of the Frederick Jacobi/Herman Voaden opera *The Prodigal Son* featured on *The Worlds of Herman Voaden* website at the University of New Brunswick, has resulted in a first place Google listing (out of 64,000) for the American composer Frederick Jacobi (1891-1952).



# 2006 ACTR Conference / Congrès de l'ARTC 2005

## CALL FOR PAPERS

The next ACTR annual conference will be held May 27 to 30, 2006, at York University, Toronto, as part of the 2005 Congress of the Social Sciences and Humanities. ACTR welcomes papers on all topics and practices of interest to the organization, both Canadian and international.

Given the location of our 2006 conference in Canada's largest city, and in light of the intense debate over the means and methods of urban renewal currently playing out in Toronto, we especially invite proposals relating to this year's conference theme:

### **Performing the City**

Our conference this year will explore multiple intersections between performance and the city: the city as the site of performance, the city as theatre's material, historical, and ideological context, and theatrical representations of the city. We especially encourage papers that engage with the contemporary city as an international and intercultural entity, and we welcome perspectives that trouble the local, national, and cultural frames through which performance is traditionally read.

Papers might consider a wide range of questions, including: How do representations of the city either shore up or complicate claims of national identity? What conversations about racial, sexual, economic, and cultural diversity are enabled by the urban contexts of performance? What can the history of urban theatre and performance tell us about contemporary trends and practices? How do contemporary performance genres (site-specific, agitprop and community theatre, slam poetry, drag balls, flash mobs, protests) respond to the economic, racial, and political contrasts of the city?

On a broader, disciplinary level, how can we understand our own performance research as a globally networked entity? How might our engagement with different disciplines (theatre history, literary/textual studies, performance studies, urban planning, cultural geography) provide a fuller picture of theatre as urban institution and practice?

### **Paper and presentation proposals:**

Proposals for papers and presentations should include a 250-word abstract and a short bio. Actors, designers, directors, playwrights and educators are particularly encouraged to share their work in the form of workshops, performance pieces and demonstrations. Paper and presentation proposals are due by **November 15, 2005**.

### **Panel proposals:**

We invite panels that address the Congress theme, a special research topic, or a current issue of concern to theatre scholars. Proposals for varied and innovative formats are welcome, including 3-person panels, seminars, and roundtables. All panel proposals should include a 250-word rationale. If you have selected the members of your proposed panel, you should include participants' names, affiliations, paper titles, and contact information. If you are proposing a panel that will be filled by an open call, please include a text for the call for papers. Panel proposals are due by **November 1, 2005**.

### **Submissions:**

All submissions should be sent as email attachments, in MS Word, to:

Laura Levin  
Department of Theatre  
Room 317, Centre for Film & Theatre  
York University  
4700 Keele Street  
Toronto, Ontario M3J 1P3  
Email: [Levin@yorku.ca](mailto:Levin@yorku.ca)

*\*\*Please note that all presenters must be paid-up ACTR members at the time of their presentations.*

*\*\* The Association for Canadian Theatre Research is a non-profit organization founded in 1976 to support and encourage research in theatre and performance studies in Canada, with a special interest in Canadian work. <http://www.actr-artc.ca> "*

# Membership List / Répertoire des membres 2005

Douglas Arrell  
Dept. of Theatre, U. of Winnipeg  
515 Portage Ave.  
Winnipeg, MB R3B 2E9

Jane Baldwin  
2 Everett Street  
Sherborn, MA 1770  
USA

John L. Ball  
RR #1  
Baysville, ON P0B 1A0

Isabelle O'Neill Barth  
16 chemin de Fauquenthum  
Mameau De Glomenghem  
Aire-sur-la-lys, 62120  
France

Martine Beaulne  
Département de Théâtre C.P. 8888  
Université du Québec à Montréal  
Montréal, QC H3C 3P8

George Belliveau  
Dept. of Language and  
Literacy Education

Vancouver, BC V6T 1Z4

Serial Acquisitions  
Mackimmie Library  
University of Calgary  
2500 University Drive N.W.  
Calgary, AB T2N 1N4

Diane Bessai  
Dept. of English  
University of Alberta  
Edmonton, AB T6G 2E5

Kym Bird  
D-563 Church Street  
Toronto, ON M4Y 2E4

Mark Blgrave  
Department of English  
Mt. Allison University, 63D York Street  
Sackville, NB E4L 1G9

Claire Borody  
191 Hill Street  
Winnipeg, MB R2H 2L7

Andre Brassard  
2950 rue Masson  
Apt. 303  
Montréal, QC H1Y 1X4

Frank Burke  
Musical Director - Staged Right!  
90 Willow St. Apt. 506  
Ottawa, ON K1R 6W1

Rebecca Burton  
Graduate Centre for  
Study of Drama,  
U of Toronto  
214 College St, 3rd Floor  
Toronto, ON M5T 2Z9

Alexis Butler  
1106 Danforth Ave - Upper  
Toronto, ON M4J 1M3

Playwrights Canada Press Ltd  
c/o Angela Rebeiro  
215 Spadina Ave.,  
Ste 230  
Toronto, ON M5T 2C7

Thomas J. Cahill  
39 Quidi Vidi Village Rd.  
St. John's, NL A1A 1E9

Francine Chaîné  
École des Arts Visuels,  
Edifice La Fabrique  
Université Laval  
Québec, QC G1K 7P4

Kathy Chung  
244 Rushmore Rd #3  
Toronto, ON M6H 2Y8

Janne Cleveland  
14-361 Wilbrod Street  
Ottawa, ON K1N 6M4

Margaret Coderre-Williams  
University of Ottawa,  
Dept of Theatre  
135 Seraphin-Marion  
Ottawa, ON K1N 6N5

Joy Coghill  
311-2020 E. Kent Ave.  
Vancouver, BC V5P 4X1

Leonard Conolly  
Dept. of English  
Trent University  
Peterborough, ON K9J 7B8

Canadian Council for the Arts  
P.O. Box 1047  
Ottawa, ON K1P 5V8

Cam Culham  
3333 Aldsidge Street  
Victoria, BC V8P 4L9

Tanya d'Anger  
c/o Massey College  
4 Devonshire Place  
Toronto, ON M5S 2E1

Moir Day  
John Mitchell Bldg.  
118 Science Pl.  
University of Saskatchewan  
Saskatoon, SK S7N 5E2

Piet Defraeye  
Dept. of Drama FAB 3-146  
University of Alberta  
Edmonton, AB T6G 2C9

Roxanne Dicke  
Keyano College  
8115 Franklin Ave.  
Ft. McMurray, AB T9H 2H7

Maurizio Dodaro  
189 King St  
Toronto, ON M9N 1L8

Joyce Doolittle  
2108 7th st. SW  
Calgary, AB T2T 2X2

Greg Doran  
Dept of English, UPEI  
550 University Ave.  
Charlottetown, PEI C1A 4P3

Barbara Drennan  
Arts for Living  
469 Monterey Ave  
Victoria, BC V8S 4T8

Jennifer Drouin  
Dept, of English,  
McGill University  
853 Sherbrooke Street, West  
Montreal, PQ H3A 2T6

David Eden  
Robarts Research Library  
U of Toronto,  
130 St. George Street  
Toronto, ON M5S 1A5

Len Falkenstein  
Department of English  
University of New Brunswick  
Fredericton, NB E3B 5A3

David Fancy  
6798 de la Roche  
Montréal, QC H2S 2E4

Ian Fenwick  
University College: Fraser Valley  
45635 Yale Road  
Chilliwack, BC V2P 6T4

David Ferry  
74 Ivy Ave  
Toronto, ON M4L 2H7

Judith Fisher  
Department of Drama  
Queens University  
Kingston, ON K7L 3N6

Michael Fountain  
18 Sydney Street  
Toronto, ON M4V 2G4

Rosa Fracassa  
189 King St  
Toronto, ON M9N 1L8

Jessica Gardiner  
1704 - 35 Charles St. West  
Toronto, ON M4Y 1R2

David Gardiner  
#902- 55 Prince Arthur Ave.  
Toronto, ON  
M5R 1B3

Cara Gargano  
Dept. Theatre, Film & Dance  
Long Island University  
720 Northern Blvd.  
Brookville, NY 11548  
USA

Albert-Reiner Glaap  
Heinrich-Heine-Universität  
Anglistisches Institut  
Düsseldorf, 40878  
GERMANY

Muriel Gold  
127 - 4300 de Maisonneuve Ouest  
Montréal, QC H3Z 1K8



Sherrill E. Grace  
Dept. of English,  
397-1873 East Mall  
University of British Columbia  
Vancouver, BC V6T 1Z1

Cynthia Grant  
Company of Sirens  
736 Bathurst St.  
Toronto, ON M5S 2R4

Brittany Gullick  
138 Howland Ave, Apt 2  
Toronto, ON M5R 3B5

Paul Halferty  
C-569 Church Street  
Toronto, ON M4Y 2E4

David Halliday  
58 Greta Street  
Oshawa, ON L1G 2P6

John (Alex) Hawkins  
8207 - 93A Avenue  
Edmonton, AB T6C 1V5

Paul Hébert  
263, avenue Royale  
St-Petronille  
Ile d'Orléans, QC G1A 4C0

Tom Hendry  
34 Elgin Street  
Toronto, ON M5R 1G6

Andrew Houston  
Dept. of Drama and  
Speech Communication  
University of Waterloo  
Waterloo, ON N2L 3G1

Ron Irving  
421 York Pt. Road  
RR #1  
Cornwall, PEI C0A 1H0

Christina Iovita  
Theatre de liUopie  
4107, rue de Mentana  
Montreal, PQ H2L 3S1

Kathleen Irwin  
3737 Wabкана Pkwy  
University of Regina  
Regina, SK S4S 0A2

Chris Johnson  
Theatre Program,  
University College  
University of Manitoba  
Winnipeg, MB R3T 2M8

Stephen Burge Johnson  
University of Toronto  
at Mississauga  
North Building, Room 235,  
3359 Mississauga Road North  
Mississauga, ON L5L 1C6

Kristy Johnston  
Theatre Dept., UBC  
6354 Crescent Rd.  
Vancouver, BC V6T 1Z2

Walter Kaasa  
7004 Fulton Drive  
Edmonton, AB T6A 3V5

Bruce Kirkley  
University College of the  
Fraser Valley  
Theatre Dept. 45635 Yale Rd.  
Chilliwack, BC V2P 6T4

Susan Knutson  
Université Sainte-Anne  
Church Pt., NS B0W 1M0

Kristof Jacek Kozak  
Wirth Institute for Austrian and  
Central European Studies  
300 Arts Blvd,  
University of Alberta  
Edmonton, AB T6G 2E6

Lisa La Flamme  
2406 West 5th Ave  
Suite 5  
Vancouver, BC V6K 1S9

Harry Lane  
18 Torrance Crescent  
Guelph, ON N1H 1T6

Karen Lazar  
Graduate Centre for Study  
of Drama  
U of Toronto  
214 College Street, 3rd Floor  
Toronto, ON M5T 2Z9

Walter Learning  
155 Southampton Drive  
Fredericton, NB E3B 4T5

Serials, Records and Preservation  
Leddy Library  
University of Windsor  
401 Sunset Avenue  
Windsor, ON N9B 3P4

Patrick Leroux  
Department of English,  
Concordia University  
1455m de Maisonneuve Blvd. West  
Montreal, QC H3G 1M8

Laura Levin  
2130 Harrison St., Apt. #5  
San Francisco, CA 94110USA

Serials Libraries Division  
University of Washington  
Box 352900  
Seattle, WA 98195 2900  
USA

Acquisitions/Serials Library  
B100 Mackintosh-Corry Hall  
Queen's University Libraries  
Kingston, ON K7L 5C4

University of Ottawa  
Acquisitions Dept  
University of Ottawa  
65 University  
Ottawa, ON K1N 9A5

Carleton University Library  
Serials Department  
1125 Colonel By Drive  
Ottawa, ON K1S 5B6

Central Serials Library  
University of British Columbia  
P. O. Box 2119  
Vancouver, BC V6B 3T5

McPherson Library Serials  
University of Victoria  
PO Box 1800 STN CSC  
Victoria, BC V8W 3H5

Secteur des acquisitions  
Bibliothèque St. Jean  
8406 91E Rue  
Edmonton, Alberta T6C 4G9

Periodicals Main Library  
Memorial University of NFLD  
Queen Elizabeth II Library  
St. John's, NL A1B 3Y1

R. P. Bell Library  
Mount Allison University  
49 York St.  
Sackville, NB E4L 1C6

Serial Acquisitions Library  
University of Calgary  
2500 University Dr. N.W.  
Calgary, AB T2N 1N4

Serials/Acq. Dept Library  
University of Saskatchewan  
3 Campus Drive  
Saskatoon, SK S7N 5A4

Serials Library  
University of Toronto  
Toronto, ON M5S 1A5

Ward Chipman Library  
P. O. Box 5050  
U. of New Brunswick  
Saint John, NB E2L 4L5

Leanore Lieblein  
Dept. of English  
McGill University  
853 Sherbrooke West  
Montréal, QC H3A 2T6

Rota Lister  
Department of English  
University of Waterloo  
Waterloo, ON N2L 3G1

Denyse Lynde  
Dept. of English  
Memorial University  
St. John's, NL A1C 5S7

Antonine Maillet  
735, ave Antonine Maillet  
Montréal, QC H2V 2Y4

Myra A. Malley  
174 Canada Street  
Hamilton, ON L8P 1P6

George Mann  
3514 -- 10A Ave. S.  
Lethbridge, AB T1K 0H4

Jovette Marchessault  
Étang aux Oies  
Kingsbury, QC J0B 1X0

Marc Maufort  
Av. Richard Neybergh, 42  
Bruxelles, 1020Belgium

Heather McCallum  
175 Elm St. Apt. 402  
Toronto, ON M5T 2Z8

Anna Migliarisi  
Acadia University  
Theatre Studies Program  
Wolfville, NS B4P 2R6

Arthur Milner  
60 Chemin du Pic-Bois  
Val-des-Monts, QC J8N 6C4

J. Mavor Moore  
2826 Arbutus Rd.  
Victoria, BC V8N 5X5

Marlene Moser  
Brock University Dept of Fine Arts  
500 Glenridge Road  
St. Catharines, ON L2S 3A1

Edward Mullaly  
511 Mansfield Street  
University of New Brunswick  
Fredericton, NB E3B 3A1

Patrick Neilson  
Dept. of English McGill University  
853 Sherbrooke St. W.  
Montréal, QC H3A 2T6

Christopher Newton  
P.O. Box 609  
Niagara-on-the-Lake, ON L0S 1J0

Glen Nichols  
Département d'anglais  
Université de Moncton  
Moncton, NB E1A 3E9

Jim Noonan  
Carleton University  
c/o 32 Lucas Ln  
Ottawa, ON K2S 1S5

Anne Nothof  
Centre for Language & Literature  
Athabasca University  
Athabasca, AB T9S 3A3

Robert Nunn  
52 Crescentwood Drive  
St. Catharines, ON L2N 4L2

Patrick B. O'Neill  
Communications Department  
166 Bedford Highway,  
Mount Saint Vincent University  
Halifax, NS B3M 2J6

Paul O'Neill  
115 Rennie's Mill Rd.  
St. John's, NL A1B 2P2

Margaret Gail Osachoff  
1303 Elliott St.  
Saskatoon, SK S7N 0N7

Malcolm Page  
1055 Scantlings  
Vancouver, BC V6H 3N9

Wes D. Pearce  
Rm 270 Riddell Centre  
University of Regina  
Regina, SK S4S 0A2

Pol Pelletier  
3844 rue St. Herbert  
Montréal, QC H2L 4A5

Allan Pero  
Dept of English,  
University College  
Department of English  
London, ON N6A 3K7

Richard Plant  
1609 Selwyn Rd  
RR # 4  
Peterborough, ON K9J 6X5

Marilyn Potts  
1804 Braeside Pl. S.W.  
Calgary, AB T2W 0Z5

John Poulsen  
Faculty of Education  
University of Lethbridge  
Lethbridge, AB T1K 3M4

Gilles Provost  
30, rue Hanson  
Gatineau, QC J8Y 3M5

Cordula Quint  
700 Forest Hill Road  
Apt #308  
Fredericton, NB E3B 5X9

Aviva Ravel  
2662 Bethel Crest Drive  
Bethel Park, PA 15102USA

James Reaney  
276 Huron street  
London, ON N6A 2J9

Sharon Reid  
#7-32 Jackson Place  
Toronto, ON M6P 1T6

Leo Remillard  
400 rue Des Meurons  
Winnipeg, MB R2H 3H3

Kim Renders  
School of English and  
Theatre Studies  
Massey, Rm 107, U. of Guelph  
Guelph, ON N1G 2W1

Natalie Rewa  
Department of Drama  
Queen's University  
Kingston, ON K7L 3N6

Jo Jo Rideout  
c/o Bishop's University  
College St  
Lennoxville, QC J1M 1N2

Jonathan Rittenhouse  
Vice-Principal  
Bishop's University  
Lennoxville, QC J1M 1Z7

Corinne Rusch-Drutz  
142 Viewmount Ave  
Toronto, ON M6B 1T7

Diane Saint-Jacques  
Dépt de Didactique U. de Montréal  
C.P. 6128 succ. Centre-ville  
Montréal, QC H3C 3J7

Denis Salter  
4965 Connaught Ave  
Montréal, QC H4V 1X4

Juliana Saxton  
Dept. of Theatre  
University of Victoria PO Box 1700  
Victoria, BC V8W 2Y2

Jessica Schagerl  
Dept of English, University College  
University of Western Ontario  
London, ON N6A 3H7

Marlis Schweitzer  
107 Caroline Ave  
Toronto, ON M4M 2X6

Shelley Scott  
Dept. of Theatre and Dramatic Arts  
University of Lethbridge  
Lethbridge, AB T1K 3M4

Mary Elizabeth Smith  
49 Princess Street  
St. Stephen, NB E3L 2E9

Paula Sperdakos  
Graduate Centre for Study  
of Drama  
U of Toronto  
214 College Street, 3rd Floor  
Toronto, ON M5T 2Z9

Paul J. Stoesser  
214 College Street  
Drama Centre –  
University of Toronto  
Toronto, ON M5T 2Z9

Andrew Templeton  
12-15156 20th Ave.  
Surrey, BC V4A 8S1

Nightwood Theatre  
9 St. Nicholas Street, 6th Floor  
Toronto, ON M4Y 1W5

Paul Thompson  
136 Wheeler Ave  
Toronto, ON M4L 3V4

Deborah Tihanyi  
309 - 5 Shady Golfway  
Don Mills, ON M3C 3A5

Rémi Tourangeau  
Seminaire St.-Joseph  
de Trois-Rivières  
858, rue Laviolette  
Trois-Rivières, QC G9A 5S3



Robert Trudel  
393 Westmount Dr.  
Winnipeg, MB R2J 1P1

Léa V. Usin  
174 Stewart St.  
Ottawa, ON K1N 6J9

Mary Vingoe  
Magnetic North Theatre Festival  
26 Thistle St.  
Dartmouth, NS B3A 2V5

Anton Wagner  
2306-201 Sherbourne St.  
Suite 2306  
Toronto, ON M5A 3X2

Lionel Walsh  
School of Dramatic Art  
University of Windsor  
Windsor, ON N9B 3P4

Maureen White  
6 St. Clare's Ave.  
Harold's Cross  
Dublin, ON M5V 1P9  
IRELAND

Michael J. Whitfield  
3 - 236 William St.  
Stratford, ON N5A 4Y3

Robin Whittaker  
405- 699 Eglinton Ave W  
Toronto, ON M5N 1C6

Cynthia Zimmerman  
English Dept. Glendon College  
2275 Bayview Ave.  
Toronto, ON M4N 3M6

Karen Zaiontz  
221 Balliol St  
Suite 1723  
Toronto, ON M4S 1C8

# 2006 ACTR Conference / Congrès de l'ARTC 2005

## APPEL DE COMMUNICATIONS

Le prochain congrès de l'ARTC aura lieu du 27 au 30 mai 2006 à l'Université York à Toronto dans le cadre du Congrès annuel des sciences sociales et humaines. Le comité d'organisateur invite des propositions de communication sur tout sujet relié au mandat de l'association, tant canadiennes qu'internationales.

Étant donné le fait que la conférence de l'année 2006 se tiendra dans la plus grande ville du Canada, et étant donné le débat qui entoure les méthodes et les moyens utilisés dans le cadre de l'actuelle renaissance urbaine de Toronto, nous suggérons aux membres de l'association d'écrire des propositions portant sur le thème général du congrès :

### Le théâtre en milieu urbain

La conférence de cette année explorera les multiples intersections entre le théâtre et la ville : la ville comme lieu de performance, la ville en tant que contexte matériel, historique et idéologique du théâtre ainsi que les représentations théâtrales de la ville. Nous encourageons d'une façon tout particulière les propositions qui engagent la ville contemporaine comme une entité internationale et interculturelle et nous invitons aussi des perspectives qui remettent en question les cadres, soit locaux, nationaux et culturels, dans lesquels les pièces de théâtre sont traditionnellement présentées.

Les soumissions peuvent traiter de nombreuses questions, par exemple : comment les représentations de la ville peuvent-elles renforcer ou compliquer les revendications d'identité nationale ? Quelles discussions sur le sujet de la diversité ethnique, sexuelle, économique et culturelle sont permises grâce au contexte urbain des spectacles ? Qu'est-ce que l'histoire du théâtre urbain pourrait nous apprendre au sujet des pratiques et des tendances actuelles ? Comment les genres de spectacles actuels (« site-specific », agit-prop, théâtre communautaire, « drag balls », « slam poetry », spectacles spontanés « flashmobs », protestations politiques ) répondent-ils aux divergences économiques, ethniques et politiques de la ville ?

Comment pouvons-nous comprendre notre propre recherche théâtrale comme une entité cohérente sur un plan global ainsi que sur un niveau plus large et plus disciplinaire ? Comment notre interactions avec diverses disciplines (ex. : histoire du théâtre, études littéraires, études théâtrales, planification urbaine, géographie culturelle) peut-elle donner une plus grande perspective du théâtre comme une institution et une pratique urbaine ?

### Propositions de communications et de présentations

Les propositions de communications et de présentations doivent inclure un résumé de 250 mots ainsi qu'une courte biographie. Nous invitons tout particulièrement les comédiens et les comédiennes, scénographes, metteurs en scène et metteuses en scène, dramaturges et pédagogues à partager les résultats de leurs travaux, soit sous forme d'atelier, d'interprétation de scènes ou de démonstrations. Le tout doit parvenir avant le 15 novembre 2005.

### Propositions de séance

Nous suggérons des séances portant sur le thème général du congrès, un sujet de recherche particulier ou tout autre sujet qui se rapporte aux spécialistes du théâtre. Nous invitons aussi les participants et les participantes à proposer des séances de styles variés, par exemple des séances formées d'équipes de 3 personnes, des séminaires et des table ronde. Chaque propositions doit inclure un résumé de 250 mots. Si vous avez déjà sélectionné les membres de votre séance, vous devez inclure leurs noms, leurs affiliations, le titre de leurs communications et leurs coordonnées. Si votre séance est ouverte à tous, vous devez inclure un texte pour l'appel de communications. Les propositions de séances doivent parvenir au plus tard le 1<sup>er</sup> novembre 2005.

Les soumissions devraient être envoyées, par courrier électronique, à l'adresse suivante :

Laura Levin  
Département de théâtre  
Centre for Film & Theatre, local 317  
York University  
4700 rue Keele  
Toronto, Ontario M3J 1P3  
courrier électronique : [Levin@yorku.ca](mailto:Levin@yorku.ca)

*\*\* Veuillez noter que les présentateurs doivent être des membres de l'ARTC qui ont payés leurs cotisations au moment de leurs présentations.*

*\*\* Fondée en 1976, l'Association de la Recherche théâtrale au Canada est une organisation à but non lucratif d'appuyer et d'encourager la recherche dans les études du théâtre et de la performance au Canada avec un intérêt particulier aux oeuvres canadiennes. [www.actr-artc.ca](http://www.actr-artc.ca)*





# Association for Canadian Theatre Research Association de la recherche théâtrale au Canada

## NEWSLETTER BULLETIN DE LIAISON

Spring / printemps 2006

Vol. 30 No. 1

### Table of Contents / Table des matières

|                                                    |    |
|----------------------------------------------------|----|
| Conference Welcome .....                           | 1  |
| Conference Information .....                       | 4  |
| The Literary Encyclopedia and Canadian Drama ..... | 7  |
| Abstracts .....                                    | 9  |
| Prix Robert Lawrence Prize.....                    | 29 |
| Draft Program .....                                | 30 |

### BIENVENUE AU COLLOQUE / CONFERENCE WELCOME

Laura Levin

L'Association de la recherche théâtrale au Canada est heureuse de vous inviter à participer à son 30<sup>e</sup> congrès annuel qui aura lieu du 27 au 30 mai 2006, à l'Université York à Toronto. Grâce aux nombreuses propositions de communications, le comité organisateur a réussi à mettre sur pied un programme intéressant et innovateur. Le congrès rassemblera des spécialistes du monde entier incluant des participants du Canada, de l'Australie, de l'Europe et des États-Unis.

La conférence de cette année explorera les multiples intersections entre le théâtre et la ville : la ville comme lieu de spectacles, la ville en tant que milieu matériel, historique et idéologique du théâtre, ainsi que les représentations théâtrales de la ville. Les communications exploreront un grand nombre de sujets intéressants, notamment les « countercultures » urbaines (les défilés et les ralliements), les « gendered and queer geographies », la renaissance urbaine, le théâtre interculturel et la mise en scène de l'identité nationale et municipale.

Le programme comprendra aussi des sessions spéciales qui aborderont, par exemple, les archives électroniques, la mode et la performance urbaine, ainsi que les qualités de détective que possèdent les historiens du théâtre. Il y aura aussi, pendant les séances plénières, une conférence donnée par Joanne Tompkins intitulée « Concevoir la ville théâtrale » (Imagining the Theatrical City) au Canada et en Australie, une session intitulée « Performing Toronto » organisée par Ric Knowles, ainsi qu'une table ronde sur « L'état de la profession au Canada » (State of the Profession in Canada) qui examinera les inquiétudes de nature disciplinaires et professionnelles qui existent dans ce domaine. Il y aura aussi une plénière de dramaturges avec Ronnie Burkett et Judith Thompson comme invités, suivie, en soirée, d'une présentation par la compagnie CanStage de la pièce de théâtre « 10 Days on Earth » de monsieur Burkett. Il y aura aussi une courte session de commentaires après la présentation.

Le Congrès mettra aussi l'accent sur la contribution des jeunes chercheurs et chercheuses. En effet, l'ARTC lancera ses premiers séminaires consacrés aux recherches effectuées par les étudiants et les étudiantes diplômés. Ces séminaires, qui présenteront le travail exceptionnel réalisé par des étudiants et des étudiantes diplômé(e)s du Canada et de l'étranger, ont pour but de permettre aux jeunes chercheurs et chercheuses de partager leurs divers intérêts de recherche et de recevoir des réactions et des commentaires de chercheurs et de chercheuses chevronné(e)s.

Nous avons aussi organisé une excellente série d'activités pour le 27 mai. Les participants au Congrès seront conduits par autobus au « Distillery District » de Toronto où ils participeront à une visite à pied intitulée « A People's History Distilled ». La visite sera menée par un ouvrier du 19<sup>e</sup> siècle travaillant au distillerie de whisky « Gooderham and Worts ». La visite sera suivie d'une réception et d'une courte session de commentaires au Enoch Turner Schoolhouse. La soirée prendra fin à ce même endroit par la tenue d'un merveilleux banquet.

Le congrès promet d'être formidable et nous espérons pouvoir vous compter parmi nous. À Toronto!

Laura Levin  
Présidente du colloque

Comité organisateur: Andrew Houston, Erin Hurley, Laura Levin, Natalie Papoutsis, Judith Rudakoff, Kim Solga (Vice-présidente)

(continued on page 4)

April 15 deadline for performances reservations and  
McCallum nominations / Date limite pour les réservations  
pour les spectacles et les mises en candidature pour la  
bourse McCallum : 15 avril.





## THE NEWSLETTER

The Association for Canadian Theatre Research is a non-profit organization founded in 1976 to support and encourage research in theatre and performance studies in Canada, with a special interest in Canadian work. The *Newsletter* is published twice a year and distributed to individual and institutional members of the Association.

In its print and electronic formats the *Newsletter* is the best way to let Association members know about conferences, calls for papers, new resources and news about members.

The opinions expressed by individual articles in this newsletter belong to their authors and do not necessarily represent those of the editor or the Association.

### Submission deadlines

1 March for the Spring issue

15 September for the Fall issue.

Material for translation 4 weeks EARLIER please

### Format

Please submit material as email attachments in Word for PCs.

### Language Policy

The *Newsletter* will publish submissions in the language(s) submitted.

Please address correspondence and submissions to:

Susan Knutson  
Université Sainte-Anne  
1695 Route 1  
Church Point, NS B0W 1M0  
Susan.Knutson@usainteanne.ca

## ACTR ON THE INTERNET

Be sure to visit the **ACTR website** at <http://www.umoncton.ca/facarts/anglais/actr/artc.htm> where you'll find links to many other useful sites.

### Electronic Discussion Lists

For information and discussion about Canadian theatre throughout the year, you might wish to subscribe to the English and French language electronic discussion lists: CANDRAMA and QUEATRE.

To subscribe to CANDRAMA, send the message, "subscribe candrama yourfirstname yourlastname" to the list server at [<listserv@unb.ca>](mailto:listserv@unb.ca).

## ACKNOWLEDGEMENTS

The editor wishes to acknowledge the invaluable help of Université Sainte-Anne. Publication of this Newsletter is supported in part by funds supplied by the Social Sciences and Humanities Research Council of Canada.

## LE BULLETIN DE LIASON

Fondée en 1976, l'Association de la recherche théâtrale au Canada est une organisation à but non lucratif d'appuyer et d'encourager la recherche dans les études du théâtre et de la performance au Canada avec un intérêt particulier aux oeuvres canadiennes. Le *Bulletin*, publié deux fois par année, est distribué aux membres de l'Association, soit les institutions ainsi que les individus.

Le *Bulletin*, en format papier et en version électronique, permet à l'Association de communiquer à tous ses membres des informations au sujet des conférences, des appels de communication, des nouvelles ressources et des informations au sujet de ses membres.

Les opinions exprimées dans ce *Bulletin* à l'intérieur d'articles écrits par nos membres ne sont pas nécessairement représentatives de celles de l'éditeur ou de l'Association.

### Dates limites pour la remise d'articles

1 mars pour le numéro du printemps

15 septembre pour le numéro de l'automne

Textes à traduire: 4 semaines plus tôt, s.v.p.

### Format

On vous demande de remettre tout matériel en annexe de courriel (Word pour PC).

### Politique sur la langue

Les articles seront publiés dans la langue dans laquelle ils ont été écrits.

Veuillez envoyer S.V.P. toute correspondance à l'adresse suivante:

Susan Knutson  
Université Sainte-Anne  
1695, route 1  
Pointe-de-l'Église (N.-É.) B0W 1M0  
Susan.Knutson@usainteanne.ca

## ARTC SUR INTERNET

Veuillez visiter le site Internet de l'ARTC à <http://www.umoncton.ca/facarts/anglais/actr/artc.htm> où vous trouverez des liens aux autres sites intéressants.

### Forums de discussion électroniques

Si vous souhaitez discuter ou recevoir des informations au sujet du théâtre au Canada pendant toute l'année, abonnez-vous aux forums électroniques CANDRAMA (anglais) et QUEATRE (français):

Pour s'abonner à la liste QUEATRE, envoyer le message: "subscribe queatre Prenom Nom" à l'adresse [<listserv@uqam.ca>](mailto:listserv@uqam.ca).

## REMERCIEMENTS

L'éditeur souhaite souligner la participation inestimable de l'Université Sainte-Anne. La publication de ce Bulletin de liaison est possible grâce en partie à l'aide financière de la part du Conseil de recherches en sciences humaines au Canada.



## Executive Officers / Membres du bureau exécutif 2005–2006

Glen Nichols (President / Président)  
<nicholsg@umoncton.ca>

Cynthia Zimmerman (Vice President / Vice-Présidente)  
<czimmer@yorku.ca>

Atlantic Region / Région de l'Atlantique  
Len Falkenstein <lfalken@unb.a>  
Anna Migliarisi <anna.migliarisi@acadia.ca>

Ontario  
Jessica Gardiner <jessica@idirect.com>  
Bruce Barton <bruce.barton@utoronto.ca>

Quebec/Québec  
David Fancy <davidfancy@hotmail.com>

British Columbia / Colombie-Britannique  
Sherrill Grace <sherrill.grace@ubc.ca>

Prairie Region / Région des Prairies  
Wes Pierce <wes.pearce@uregina.ca>  
Claire Borody <c.borody@uwinnipeg.ca.ca>

Representative-at-large / Membre sans désignation régionale  
Bruce Kirkley <bruce.kirkley@ucfv.ca>

Francophone Representative / Membre francophone  
Patrick Leroux <pleroux@vif.com>

Membership Coordinator / Coordinateur des adhésions  
Jessica Gardner

Treasurer/Trésorier  
Bruce Kirkley

Returning Officer / Responsable du bureau de vote  
David Fancy

## COMMITTEE CHAIRS AND REPS / PRÉSIDENT(E)S DES COMITÉS ET REPRÉSENTANT(E)S 2004–2005

Heather McCallum Scholarship: Kirsty Johnson  
Professional Concerns:  
Robert Lawrence Prize: Glen Nichols  
Scholarly Awards: Sherrill Grace  
Women's Caucus: Roz Kerr  
HSSFC Rep.: Margaret Coderre-Williams  
Promotions: Jessica Gardiner  
Rep. to the Management Board of *TRIC*: Ed Mullaly  
Rep. to *SQET*: Patrick Leroux  
Newsletter Editor: Susan Knutson

Bourse HeatherMcCallum: Kirsty Johnson  
Affaires professionnelles:  
Prix Robert Lawrence: Glen Nichols  
Prix d'excellence: Sherrill Grace  
Com. des femmes: Roz Kerr  
Rep. à la *FCSHS*: Margaret Coderre-Williams  
Publicité: Jessica Gardiner  
Rep. au Com. directeur de *RTC*: Ed Mullaly  
Rep. à la *SQET*: Patrick Leroux  
Bulletin de liaison : Susan Knutson

### Membership Information

Have you moved or changed departmental affiliation? Please remember to keep us informed. Change of address information should be sent to our Membership Coordinator, Jessica Gardiner, as soon as possible

### Renseignements importants

Avez-vous déménagé ou changé de département? Veuillez S.V.P. nous informer! Envoyez les mise-à-jour aussitôt que possible au coordinateur d'adhésions, Jessica Gardiner.

## Conference Welcome

The Association for Canadian Theatre Research is thrilled to invite you to its 30<sup>th</sup> Annual Conference, to be held in Toronto at York University, May 27-30, 2006. Thanks to the record number of proposals, the organizing committee has assembled an exciting and innovative program. The conference will bring together scholars from around the world, with participants from Canada, Australia, Europe, and the United States.

This year's conference will explore intersections of performance and the city: the city as the site of performance; the city as theatre's material, historical, and ideological context; and theatrical representations of the city. Papers will explore a range of fascinating topics, including urban countercultures (parades and rallies), gendered and queer geographies, urban renewal, intercultural theatre, and staging civic and national identities.

The program will also feature special panels addressing, for example, the electronic archive, fashion and urban performance, and the theatre historian as detective. Plenary sessions will include a talk by Joanne Tompkins on "Imagining the Theatrical City" in Canada and Australia, a panel on "Performing Toronto" organized by Ric Knowles, and a roundtable on the "State of the Profession in Canada," which will examine disciplinary and professional concerns in the field. We are also pleased to include a Playwrights Plenary with Ronnie Burkett and Judith Thompson, to be followed in the evening by the CanStage production of Burkett's play, *10 Days on Earth*, and a post-show talkback.

Graduate student work will be highlighted as we kick off ACTR's first graduate student seminars. The purpose of the seminars, which will showcase exceptional work by graduate students in Canada and abroad, is to allow emerging scholars to share their diverse research interests and to receive feedback from distinguished senior scholars.

We have also programmed a terrific series of events on May 27. Conference participants will be picked up at York University and transported by chartered bus to Toronto's Distillery District. There, they will take part in *A People's History Distilled*, a walking tour led by a 19th century day labourer at the Gooderham and Worts whiskey distillery. The performance will be followed by a reception and talkback at The Enoch Turner Schoolhouse. The evening will end there with a fabulous banquet.

We hope that you'll join us for what promises to be an extraordinary conference. See you in Toronto!

Laura Levin  
Conference Chair

*Program Committee: Andrew Houston, Erin Hurley, Laura Levin, Natalie Papoutsis, Judith Rudakoff, Kim Solga (Co-Chair)*

## Conference Information

We have launched a new website with information about the program, accommodations, things to do in Toronto, etc. The website will be updated regularly, so make sure to check back as we approach the conference. The URL is: <http://www.performingthecity.org>

The ACTR conference is held under the aegis of the Congress of the Canadian Federation for the Humanities and Social Sciences, and conference participants can find information about registration and other services at the Federation website: <http://www.fedcan.ca/congress2006/>

### Performances during the Conference

#### PERFORMANCE 1: SATURDAY, MAY 27, 2006

*10 Days on Earth*, by Ronnie Burkett

Location: Berkeley Street Theatre, 26 Berkeley Street  
(downtown Toronto)

Time: 8:00 pm

Description from CanStage press release: "Internationally acclaimed Ronnie Burkett returns to CanStage with a world premiere of a new adult puppetry performance. A mentally challenged adult lives with his mother who has died in her bed. For the next 10 days, he innocently carries on in the simple world he knows. A tender, funny and unapologetic story that celebrates a mother's love for her son in all its honesty and fierce, unwavering will."

Please join us at the evening show on May 27, the first day of the conference. Ronnie Burkett will participate in a talkback after the performance. Kym Bird has reserved a group of seats for ACTR members at the reduced price of \$38 per ticket. Please note that purchasing a ticket during the week of the conference, even at the standard rate, will be almost impossible.

If you would like purchase a ticket in advance, please send cash or cheque to:

Kym Bird, School of Arts and Letters  
Atkinson Faculty of Liberal and Professional Studies  
York University  
4700 Keele St., Toronto, Ontario, M3J 1P3

Payment must be received by April 15. If you have any questions about purchasing tickets, please direct them to Kym Bird (Email: [kbird@yorku.ca](mailto:kbird@yorku.ca)).

#### PERFORMANCE 2: MONDAY, MAY 29, 2006

*A People's History Distilled*, by the Red Brick Historical Society

Location: Performance begins at Balzac's Coffee, Building 60,  
55 Mill St., Distillery District

Time: 5:30 pm

The Distillery District, once a derelict Victorian industrial site on the eastern part of Toronto's waterfront, is now the city's hottest new heritage reno. As it dolls itself up to make space for shops, restaurants, and cultural venues, it's also making noise enough to wake the dead - in the form of one Dennis Keliher, a 19th



century day labourer at the Gooderham and Worts whiskey distillery. Join Dennis as he tours his old haunts around the distillery and neighbouring Corktown, unearthing the buried stories of the immigrants and labourers who once lived and died here. As Dennis revisits his work, home and school life in this original production conceived in 2005 by the Red Brick Historical Society, he returns us to the history of religious, racial, and social strife that has indelibly marked this part of Toronto, and insists upon the power of embodied performance to remember the working classes on whose stories the Distillery has been built.

After the performance, please join us for cocktails and a talk-back, followed by our annual ACTR banquet, at the Enoch Turner Schoolhouse just up the block from the Distillery's Trinity Street gates.

How to get there: A chartered bus will transport participants from the conference site to the Distillery District, and will return to York University and nearby hotels after the banquet. Bus tickets can be purchased for \$5 from the ACTR information desk at the conference. Please note that seating is limited so make sure to purchase your ticket early. Driving directions can be found on the conference website at: <http://www.performingthecity.org>

## ACTR Banquet

We will hold this year's annual banquet and awards evening on May 29, 2006 at the Enoch Turner Schoolhouse, Toronto's first free school, established in 1848. The schoolhouse is located in Toronto's historic Distillery District ([www.thedistillerydistrict.com](http://www.thedistillerydistrict.com)), an exciting area in downtown Toronto. We have a great evening planned with wonderful guests, a spectacular venue, and a delicious dinner.

We'll kick off the evening with the site-specific performance, *A People's History Distilled* (described above). This will be followed by a wine reception at 6:30 pm, held in the Enoch Turner Schoolhouse Salon, and will be generously hosted by York University's Faculty of Fine Arts. At the banquet, awards will be given out for contributions to the field of Canadian theatre.

The number of banquet tickets is limited, so make sure to purchase yours in advance of the conference to ensure your seat. If there is still room available, tickets may be purchased at the ACTR information desk at the beginning of the conference.

The banquet ticket price also includes admission to the Distillery performance as well as the wine reception and post-show talk-back. Tickets are \$50.00 (\$30.00 for students), and should be purchased prior to the conference. Cheques should be payable to ACTR and can be sent to:

Dr. Bruce Kirkley  
Theatre Department  
University College of the Fraser Valley  
45635 Yale Road, Chilliwack BC V2P 6T4

This year's banquet is an event not to be missed!

## Special Topics Panels

### PANEL 1 – FASHIONING THE SELF/FASHIONING THE CITY: FEMALE BODIES, DRESS, AND ALTERNATIVE PERFORMANCES IN/OF THE CITY

Sarah Nixon Gasyna, University of Toronto  
Marlis Schweitzer, University of Pennsylvania  
Kim Solga, University of Western Ontario

Scholars in dress studies have complicated our understanding of the relationship between public and private/ urban and domestic by observing how dress "is inherently and simultaneously both public and private because an individual's outwardly presented signs of internal or private meanings are significant only when they are also social." (1) Alternating between mask and mirror, dress allows the individual to perform an "authentic" version of the self while communicating conflicting messages about gender, race, class, age, and sexuality. Moreover, for women seeking to negotiate a place for themselves within traditionally male-dominated urban spaces, dress becomes a valuable resource for announcing presence and proclaiming a right to belong. Perhaps more importantly, by transforming the female body into a site of protest, of violence, of international conflict, of remembering, of pleasure, and of hope, dress can challenge existing gender ideologies and undermine attempts to circumscribe female movement within the city, enabling a kind of counter urban narrative.

The papers in this panel approach the relationship between bodily performance and the city from three unique vantage points. Sarah Nixon Gasyna will examine the gynocentricity that characterizes the *bals des victimes* of eighteenth-century Paris and analyze how female bodies resurrected a kind of pre-Revolutionary Paris through dress while referencing the deaths of their loved ones killed during the Reign of Terror. Marlis Schweitzer will consider how female bodies in twentieth-century American cities threatened the development of the United States' imperial project when they appeared on the streets in "decadent" Paris fashions. Kim Solga will look at the tension between architecture, geography, and queer bodies in the 2005 revival of Split Britches' *Dress Suits to Hire*, a noirish performance piece about two sisters 'trapped' in their lower East Side dress shop. All three papers will, in their own way, reconceptualize the female body, in its historically and sexually specific incarnations, as a site for a resistive performance of traditional urban narratives.

(1) Carole Turbin, "Women's History in the New Millennium," *Journal of Women's History* 15.1 (Spring 2003). 45

### PANEL 2 – THE ELECTRONIC ARCHIVE

Chair: Denis Salter, McGill University

Although this panel will discuss the conceptualisation, setting up, running, refinement, and maintenance of a website, and although the presenters will be showcasing their sites in glorious electronic action, the main issues will be more theoretical than practical. These are some possible questions that might result in some preliminary answers: Why was the site set up? What are the structures and ideas that lie behind its public pages? How do the theories that inform it create meanings? What does it seek to accomplish? Denis Salter (Professor of Theatre, McGill University) is the Chair of the panel. The presenters are Kate



Barris, President of the Board of Directors for Theatre Museum Canada / Musée Théâtre Canada—<http://www.theatremuseumcanada.ca>—whose presentation is entitled, “Why Is It Taking So Long?: The Winding Road to TheatreMuseumCanada.ca”; Daniel Fischlin, Professor of English and Theatre, University of Guelph, and the Director of the Canadian Adaptations of Shakespeare Project (<http://www.canadianshakespeares.ca>) whose presentation is entitled, “Virtual Archives: Re-Making Shakespeare in Canada and the Canadian Adaptations of Shakespeare Project”; and Ed Mullaly, Honorary Research Professor, University of New Brunswick, Fredericton and the Director of the Atlantic Canada Theatre Site (<http://www.lib.unb.ca/Texts/Theatre/index.html>) whose presentation is entitled, “The Electronic Site As Artifact.”

### **PANEL 3 – CANADIAN APPROACHES TO PERFORMING SHAKESPEARE: THREE VIEWS**

Jane Baldwin, Boston Conservatory  
 Brian Smith, University of Calgary  
 Patrick Finn, St. Mary's University College

The history of Canadian productions of Shakespeare is complex and varied. Although the topic has generated valuable recent scholarship, many aspects remain uninvestigated. This panel focuses on diverse examples of twentieth-century explorations of Shakespearean performance in Canada.

Jane Baldwin's paper evaluates Jean Gascon's 1962 *Richard II*, the sole Shakespearean play he directed in translation. It explores the following questions: What attracted Gascon to *Richard*? What did the play lose and/or gain in translation? Why did Gascon never repeat the experiment? How was the production received in Quebec and what was its impact on Québécois theatre?

Brian Smith's paper examines shifting perceptions of the “real” in Canadian Shakespearean acting, with particular reference to *Hamlet*. It takes as its starting point the mid-20<sup>th</sup>-century transitional period when Christopher Plummer's performances at Stratford were admired for their lifelike passion. From this vantage point, it looks backward to earlier fashions of the “real” in Shakespearean acting, and forward to examples of performance in which pursuit of the “real” challenges earlier approaches to theatrical impersonation.

Patrick Finn's paper examines the effects of a contemporary Western Canadian setting used for a production of *Twelfth Night* developed at St. Mary's University College for performance in Calgary in 2006. Against a performance history backdrop, this paper offers a study of the effects of setting in *Twelfth Night* and a reflection on the dynamic nature of interpretation connected to mise en scène and the effects of choices related to time, place and action.

### **PANEL 4 – A TYRANNY OF DOCUMENTS: THE THEATRE HISTORIAN AS FILM NOIR DETECTIVE**

**Chair:** Stephen Johnson, University of Toronto

Participants on this panel examine one document—and one only—that has been particularly troublesome to the researcher. The emphasis will be on the work of the historian as detective in the archive, and on the difficult balance sought between respect for documentary evidence, the need to generate significance

from it, and the natural-but-dangerous tendency to smooth out the rough edges of evidence.

With documents presented by: Peter Cockett (McMaster University), Jennifer Roberts-Smith (University of Toronto), Paul Babiak (University of Toronto), Rachel Mansfield (Tufts University), Paul Stoesser (University of Toronto), Linda Burnett (Algoma UC, Laurentian University).

### **CANADIAN WOMEN PLAYMAKERS: TRIBUTES & TRIBULATIONS**

4th Annual Playwrights Guild of Canada Conference  
 Toronto, May 25-28, 2006

This event is about celebrating plays by women, and the importance of getting those plays read, heard, fully developed, realized, and produced. The focus will be on lively integrative sessions bringing together academics, practitioners, men and women, to collaborate toward a better understanding of the broad range of issues with which women playwrights have to contend, and to discuss strategies for bringing about positive change. The dynamic conference will encompass a diverse group of individuals from different theatre perspectives and angles – including those who make the decisions in theatre, those who write about theatre, those who practice theatre, and those who compose theatrical audiences. With vibrant evening showcases and readings by esteemed established playwrights and promising emerging artists from across Canada, this event will also create a greater appreciation of what women uniquely have to offer their audiences. By the end of the three day conference, delegates will leave feeling invigorated, inspired, and full of exciting new ideas and strategies.

Playwrights Guild of Canada is supported by The Canada Council for the Arts, Ontario Arts Council, Toronto Arts Council, Ontario Ministry of Culture, Toronto Arts Council and Foreign Affairs Canada. Additional funding provided by the Department of Canadian Heritage.

Venues:  
 Playwrights Guild of Canada  
 Graduate Centre for Study of Drama  
 54 Wolseley St. (Queen and Bathurst)

Robert Gill Theatre  
 University of Toronto  
 Tarragon Theatre  
 214 College St. (College & St. George)  
 30 Bridgman Avenue

Please visit [www.playwrightsguild.ca](http://www.playwrightsguild.ca) for conference registration and updates.

### **JOINT DAY WITH ACTR**

We are pleased to have had the support of ACTR in the planning of this event. In order to allow ACTR members to participate in “Canadian Women Playmakers” we chose to open the conference on Friday, May 25th prior to the start of ACTR's planned conference. The idea was to allow full participation of ACTR members on panels and as delegates. This joint day will allow for a cross-section of academics and practitioners to gather and celebrate Canadian women playwrights. We have also included ACTR in our special rate for conference registration. Please note however that for those coming from out of town, the events



on May 25th do take place in downtown Toronto at the Graduate Centre for Study of Drama which is some distance from York University, where the remainder of the ACTR conference will take place. Registration form, accommodation information and future updates on the conference are available on line at [www.playwrightsguild.ca](http://www.playwrightsguild.ca). Please feel contact me for more details: Hope McIntyre, Women's Caucus Chair, Playwrights Guild of Canada, [raregem3@hotmail.com](mailto:raregem3@hotmail.com), (204) 586-2236

Schedule: Friday, May 26th

All sessions take place at the Graduate Centre for Drama.

8:30 am (GCSD) – Registration Desk opens

8:30-9:30 am – Breakfast

9:30-11:00 am – She's Up To Something: Chronicling Canada's Women Playwrights

When did women start taking Canadian stages by storm? 3 academics explore the successful work of women theatre artists in different parts of the country throughout the last 50 years. Join Judith Rudakoff and Moira Day, Louise Forsyth, and Shelley Scott in an inspiring presentation.

11:00-11:15 am – Refreshment Break

11:15-12:45 pm – It Takes Two (To Make A Play Come True): New Play Development Session

How are women playwrights and dramaturges working to bring exciting new scripts to life? Dramaturges and artists who focus on new play development discuss their experiences. Participants include David Ferry, Moynan King, Aida Jordao, and Kelly Thornton.

1:00-2:00 pm – Lunch

2:00-3:15 pm – She's Got It: Women As Playmakers

How are innovative women artists creating challenging theatre by working with alternative approaches and methods of play making? Join Diane Roberts with Kim Renders, Julie Salverson, and Naila Belvett in a look at how women are breaking new ground in theatre arts!

3:15-3:30 pm – Refreshment Break

3:30-5:00 pm – We've Come A Long Way

Have we? Where are all the women? Equity in the Canadian Theatre: The Women's Initiative, an extensive survey on the status of women in theatre yields some surprising and shocking results. The Initiative Advisory Committee members, including Kelly Thornton, Rebecca Burton, Louise Forsyth, Aida Jordao, and Hope McIntyre, will discuss the meanings of the survey and what needs to be done to ensure a successful future.

5:00-7:30 pm – Dinner Break (meal not provided)

7:30-9:00 pm – The Big Reveal: Showcase Performance Event

This is your opportunity to witness tour de force performances of short plays and scenes by Michelle LaFlamme, Florence Gibson, Jamie Lee Shebelski and Beverly Rosen Simons.

9:00 pm – Reception

## The Literary Encyclopedia and Canadian Drama

There are many advantages in producing Canadian drama scholarship on The Literary Encyclopedia. The Canadian drama entries (there are also entries on Canadian literary topics, which are handled by Wendy Roy of the University of Saskatchewan) are placed within a transhistorical global context. The Literary Encyclopedia provides over 3,100 profiles of authors, works and topics with an average length of 2,000 words (amounting to around 6 million words in total). It offers a further 22,000 entries in the form of listed authors, works, and historical events which can be compiled into complex searches. Forty to 50 articles are added each month and around 600 are under commission at any one time. All entries have been written in the last six years by over 1,100 scholars who are experts in their fields.

We have concentrated on providing profiles of Canadian dramatists. We have projected entries on 134 playwrights. A number of these has been completed; others have been commissioned; and others are being edited and revised before being posted. The emphasis, at least for now, is on 20<sup>th</sup> and 21<sup>st</sup> century playwrights.

We will eventually be providing separate analyses of individual plays. There is one so far: Moira Day's excellent entry on Gwen Pharis Ringwood's *Still Stands the House*. Moreover, we will eventually be providing entries on special topics, such as radio drama and First Nations drama.

Cross-record searching and integration are easy to facilitate. Users can save particular searches and articles to their own virtual 'bookshelves.' Perhaps best of all, as new information and critical ideas become available, entries can be readily revised. And the historical range of the entries can be expanded.

Throughout all of 2005, The Literary Encyclopedia received 3.3 million visits and provided over 27 million pages. The Literary Encyclopedia's high Google ranking comes in part from setting up hyperlinks. You can ensure that your own pages in your university and college websites carry hyperlinks to the homepage ([www.litenyc.com](http://www.litenyc.com)) and, when suitable, hyperlinks to your own online articles and, eventually, e-books.

The Literary Encyclopedia is a self-supporting initiative. The original objective was to provide all information for free. This ideal has proven difficult to maintain, however, as the costs of running it have increased. Some revenue is produced from advertising, among other things, scholarly books. Beginning in December 2005, The Literary Encyclopedia had to start asking readers to pay \$9.95 per year (about £5.80 or €8) to support the publication, while still making most of its information freely available. The revenue being produced is still not sufficient, however, to enable expansion. So, following the example established by the Encyclopedia Britannica, it will soon begin requiring readers to subscribe before its entries can be read in full. The first 500 words of an entry will be displayed for free. Basic searches for People, Topics, and Works can be made without charge. Contributors, like Editors, have free access to all features of the site. Please urge people to take out a membership; they can do so by going to <http://www.litenyc.com/benefits.php>.

The Literary Encyclopedia would also welcome institutional subscriptions which will enable further developments. You might wish to discuss this matter with your Acquisitions Librarian who



can email the Senior Editor, Robert Clark at [RobertClark@LitEncyc.com](mailto:RobertClark@LitEncyc.com), asking for details.

One of the financial aims of The Literary Encyclopedia is to pay a dividend of \$10 per share to its Contributors and Editors by the end of 2007. (The formula for calculating what constitutes a share is being worked out.)

We hope you and your students find that the site is a source of instruction and delight.

Glen Nichols, Université de Moncton, and Denis Salter, McGill University

## La bourse Heather McCallum

La bourse Heather McCallum fut créée en 1987 par l'Association de la recherche théâtrale au Canada (ARTC) en l'honneur de l'ancien chef du département de théâtre au Toronto Reference Library. À chaque année, les candidat(e)s peuvent gagner, par compétition, un maximum de 1000\$. On favorise les candidat(e)s qui ne sont pas en pleine carrière et dont les projets sont reliés au champ de la recherche théâtrale au Canada (au sens le plus large). La bourse vise surtout les projets qui ne sont pas habituellement subventionnés par les autres organismes de subventions. Pour plus d'informations concernant les règlements, les critères de sélection et la procédure de demande veuillez vous référer au site web du bulletin de l'ACTR/ARTC : <http://www.actr-artc.ca/hmsf.htm>, ou écrire à la secrétaire du Comité.

Les candidat(e)s doivent soumettre les informations suivantes :

- 1) une lettre (1 à 2 pages) décrivant le projet pour lequel on fait une demande de subvention
- 2) une description détaillée des dépenses prévues
- 3) renseignements concernant les demandes soumises aux autres agences de subventions
- 4) un curriculum vitae (mise à jour)
- 5) Les noms de deux personnes qui ont été demandées d'envoyer des lettres de recommandation directement à la secrétaire du Comité. Ces lettres devraient commenter sur le projet, le potentiel du candidat(e) et son rendement en terme de recherche et de publications.

Les demandes pour la bourse Heather McCallum de 2006 doivent parvenir à la secrétaire du Comité au plus tard le 15 avril 2006 à l'adresse suivante :

Email/courriel: [kirstyj@interchange.ubc.ca](mailto:kirstyj@interchange.ubc.ca)

Kirsty Johnston  
Department of Theatre, Film and Creative Writing  
University of British Columbia  
6354 Crescent Rd.  
Vancouver, British Columbia  
V6T 1Z2

Pour les renseignements plus complètes, veuillez visiter le site web de l'Association : <http://www.actr-artc.ca/hmsf.htm> or McCallum Scholarship : <http://www.actr-artc.ca/news/292/McCallumCall05.html>.

## The Heather McCallum Scholarship

The Heather McCallum Scholarship was established in 1987 by the Association for Canadian Theatre Research (ACTR) in honour of the former head of the Theatre Department at the Toronto Reference Library. Every year a maximum scholarship of \$1000 is available by competition to established as well as new theatre specialists. Preference is given to theatre research, but projects touching on dance, opera, cinema, television, or scenography are also eligible.

The scholarship is aimed towards projects not usually fundable under other subsidy schemes. For example, the committee will refuse a request for doctoral research money, but will welcome a well-defined project including subsidy for travel to theatre sites, for consulting special collections, for purchase or access to film or video materials.

Candidates are asked to submit the following:

- 1) a letter (1 to 2 pages) describing the project for which assistance is required.
- 2) a detailed breakdown of costs
- 3) information concerning applications to other granting agencies
- 4) a current Curriculum vitae
- 5) the names of two persons who have been asked to send letters of reference directly to the Secretary of the Committee. These letters should comment on the project, on the candidate's scholarship record and potential.

This year's deadline for applications for the 2005 Heather McCallum Scholarship is 15 April 2006. Applications should be sent to:

Email/courriel: [kirstyj@interchange.ubc.ca](mailto:kirstyj@interchange.ubc.ca)

Kirsty Johnston  
Department of Theatre, Film and Creative Writing  
University of British Columbia  
6354 Crescent Rd.  
Vancouver, British Columbia  
V6T 1Z2

For more complete information concerning Terms of Reference, Selection Criteria and Application Procedures, please refer to the ACTR website: <http://www.actr-artc.ca/hmsf.htm> or McCallum Scholarship: <http://www.actr-artc.ca/news/292/McCallumCall05.html>.



## Abstracts

**Natalie Alvarez and Natalie Harrower, University of Toronto**  
 Performing Flâneurie or 'Wo/andering' the Streets of Toronto

Having been popularized in Benjamin's writings on 19<sup>th</sup> century Paris, the flâneur has since acquired a prominent, though highly contested position in a variety of critical discourses. The flâneur has been typically formulated as a disinterested voyeur who occupies a marginal position in the metropolis. A variety of urban practices, however, reveal increasing attempts to create positions of engaged spectatorship. This joint project investigates Toronto case studies that foster a flâneur position, but shift the locus of marginality. The flâneur, once relegated to the urban periphery, is now a romanticized figure who demonstrates a heightened awareness and sensitivity to urban life; the disenfranchised onlooker is placed in a liminal subject position that is neither spectator nor performer but both simultaneously.

Toronto enclaves such as Kensington market and collectivities like the [murmur] project invite passersby to become active observers and witnesses. The very manifestation of these phenomena implies a sense of collective estrangement from the everyday. Paradoxically, these phenomena reengage observers by *inducing* alienation, only then to generate a deepened connection to the city, transforming spectatorship into an act of witness. In addition to the primary case studies of Kensington market and the [murmur] project, which re-conceptualize the experience of flâneurie, we will draw from the performative practices of Toronto urban gaming and the site-specific performances of Blue Mouth. The argument will draw on the theories of Michel de Certeau, Walter Benjamin, as well as "psychogeography" as developed by the Situationists. In an effort to engage conference participants in the experience of Toronto flâneurie, the presentation will incorporate video footage of these urban practices.

**Veronika Ambros, University of Toronto**

Langer's Periphery: Pushing the "Periphery" to the Center.

When the German theatre director Max Reinhardt toured the United States, he brought Langer's *Periphery* as a part of his core repertoire thus presenting the margins of the city as a central topic of his interest. This paper will attempt to explore the peripheries of the city in Czech and German drama at the beginning of the twentieth century, and the perception of Reinhardt's production in the United States of America.

**Modesto Amegago, York University**

The Intersection between Ghanaian performance and the City of Toronto

This paper aims at investigating the intersection between Ghanaian music and dance performance and the city of Toronto. It will review the socio-cultural functions of Ghanaian music and dance; the factors contributing to the decline of these performances and their functions, and the effects of such phenomena on the Ghanaian youth in the multicultural city of Toronto. The paper will further examine efforts made by the Diaspora Ghanaians to reintegrate the arts into their communities and its results in educating the youths, reconnecting them to their roots, fostering a sense of belonging and pride, bringing people of different

ethnic groups, cultures, nations, races and classes together as well as enlivening the city of Toronto.

**Carol Anderson, York University**

The Dance Belt

At the busy Toronto intersection of Parliament and Wellesley Streets, deep in the heart of Cabbagetown, thrives an amazing confluence of dance. Toronto Dance Theatre, The School of Toronto Dance Theatre, the TDT community school, including the Young Dancers Program, The Winchester Street Theatre, Canadian Childrens' Dance Theatre, TILT Sound+Motion, the CCDT school, the Danny Grossman Dance Company and numerous independent dance artists rehearse, study, create and perform right here. These activities are concentrated in two historic Toronto buildings, St. Enoch's Church on, Winchester Street, and the former CBC Radio building, now called "509 Dance" around the corner on Parliament Street. "The Dance Belt" will look at the history of the development of a dance milieu within the vitality of a historic Toronto neighbourhood. It will discuss some of these artistic endeavours and look at the effects of this site of intense creative and performance activity on the city's dance community.

**Virginia Anderson, Tufts University**

The Effects of Enticement: An Iconographic Analysis of Advertisements for Theatre Responding to AIDS

When addressing the relationship between performance and urban social landscape of the last quarter century, one must not ignore the impact of the AIDS epidemic. Theatre has played an important role in changing public perceptions of the disease, but its advertising has reached an even greater audience than that seated before the stage. Advertising imagery not only suggests the play's content, but often reinforces or subverts the popular assumptions about the disease, its transmission, and/or infected individuals. Such messages are also sent to the viewer through what is *not* represented in the design. Placing such advertising in the context of images used to illustrate stories in the popular media, public awareness campaigns, and activist propaganda, I argue that even if the observer of such advertising does not attend the performance, the imagery employed provides this impact, sometimes inadvertently strengthening the very popular beliefs the productions are meant to overturn. Nowhere is this effect more palpable than in the cities where AIDS cases and theatrical productions concerning them have been concentrated. I have restricted my scope to advertising of theatrical productions in New York, one of the cities most affected by the epidemic, and the city perceived to be the "theatre capital" of the United States. From this model, I extrapolate how trends in theatre advertising and production affect and are affected by urban ideology.

**James B. Ashby, University of Toronto**

Mermaid Theatre(s) of Nova Scotia: At Home (And) Abroad

Founded in 1971 in Wolfville, Nova Scotia, Mermaid Theatre has grown from being an intentionally and intensely regional company to being an impressively well-organized group of "in-



formal ambassadors," as they themselves claim, for their home province. Despite the company's expansion, or rather because of it, it can no longer be considered a monolithic company, however, as it has not toured as a single unit since 1981: two or three smaller companies now tour simultaneously, often taking their respective shows outside of the country. Mermaid has also spawned Mermaid Youtheatre, a distinct company that tours Nova Scotian high schools and international destinations.

This paper will explore how the company—more accurately, companies—has adapted in order to perform the transnational role that it has undertaken. Of particular interest will be the company's changing relationship to space and place and how this has affected their developmental processes and the nature of the productions that they choose to stage. As "ambassadors," the artists at Mermaid have demonstrated a renewed interest in collaborating with local artists, including those that are members of the Native community, and developing touring productions that draw upon "local" material, including Native cultural material. However, they also remain committed to performing at locations throughout Nova Scotia, including the Imperial Theatre in Windsor, their latest acquisition. Thus, this paper will focus on the dynamic spatial tension that exists within this family of related companies that endeavours to maintain a sense of community amongst its members and between itself and Nova Scotia.

---

**Sarah Banting, University of British Columbia**

*The Unnatural and Accidental Women* in Vancouver: Piercing the City Audience's Armour of Anonymity

When Marie Clements's play *The Unnatural and Accidental Women* premiered, in November 2000, at the Firehall Arts Centre in Vancouver's downtown eastside, it confronted a quintessential feature of city life: anonymity, and the sense of detachment from one's fellow citizens. The play demanded audience members to set aside the urban "armours of alienation" (Lippard) disconnecting them from the people around them. By re-imagining onstage a set of local lives, the play challenged audience members to recognize their relationship with the set of Vancouver citizens – all of them women, many of them Native – who had recently died of alcohol poisoning in the neighbourhood surrounding the theatre, and whose deaths had been sensationally reported in the Vancouver newspapers. *The Unnatural and Accidental Women* re-positioned its audiences in relation to the women, making them witnesses to the women's lives as well as their deaths. Indeed, the play pointedly juxtaposed this revised relationship with the non-relationship set up between readers of the city papers and the people represented in their pages.

My argument considers cityspace, and city living, as the specific material and social context of Clements's play. The play pierced its audience's armours of alienation by aligning the anonymity of city life with the anonymous experience of sitting among others in a darkened bank of theatre seats (Bennett), and then recreating that theatre experience as engaged participation in community. And the play staged its difference, with respect to community-building, from that other quintessential feature of urban life, the city newspaper.

**George Belliveau, U of British Columbia, and Graham Lea, U of Prince Edward Island**

Refining space and focus in the country: PEI's Victoria Playhouse

Prince Edward Island's Victoria Playhouse has been producing professional summer theatre for twenty-five years. The Playhouse as it is locally known is run out of the Victoria Community Hall. Built in 1913, the Hall has become the geographic and cultural centre of the small but vibrant tourist community Victoria-by-The-Sea. This picturesque community is a half-hour drive from the local urban centers of Charlottetown and Summerside, both of which have technically superior professional theatres. This paper focuses on some of the important changes that have occurred to the Hall and the Playhouse in recent years, and how these refinements have taken the company into new directions. The Community Hall has undergone extensive renovations since 2003 including an extension of the lobby, updated lighting and sound equipment, and modified dressing rooms for actors. The physical changes have allowed artistic director, Erskine Smith, to make significant changes to the Playhouse's typical season. The theatre season has been extended and changed from a stock to a repertory season, which has impacted the designs for productions, in that sets, lighting and sound have become more sophisticated and elaborate. Another deliberate shift at the Playhouse is Smith's increasing focus on developing and/or producing works by local playwrights with local themes. Two recent productions exemplify these shifts: *The Road to Charlottetown* (2003) and the musical *Anne and Gilbert* (2005). In examining these productions, we first illustrate how the Playhouse's refinements enable the rural company to better reflect its community, and secondly investigate whether or not these shifts provide enough continuing impetus for urban theatergoers to make the rural journey?

---

**Susan Bennett, University of Calgary**

Staging Districts

We have traditionally seen the most important concentrations of theatre activity in large Western cities—for example, the West End in London and Broadway (and off-Broadway, and off-off-Broadway) in New York. Toronto, of course, has identified a distinct geographic area known as the "Theatre District." As tourism has come to play an increasingly significant role in the economic health of major cities, theatre districts have often been an important marker in the promotion of a city brand; in the case of Toronto, its marketing identity has been constructed around "live theatre, distinct neighborhoods, and festivals" ("The Creative City"—planning document for Toronto City Council).

My paper moves from this traditional presence of a theatre district to think through how theatres and theatricality have become "cultural bait" for the urban tourist. In other words, theatres (and even theatre districts) may no longer be important in and of themselves, but as one way cities attract visitors (and locals) to participate—and, obviously, spend—in their environment.

---

**Kym Bird, York University**

"I want riches and position and standing among the other nations of the world: @ Edith Lelean Groves *The Wooing of Miss Canada* and the creation of imperial subjects in children's drama of First World War Toronto.



Between 1914 and 1918, Edith Lelean Groves wrote 19 of her 21 extant plays. Born in England, Groves grew up in Toronto and became one of its most celebrated professional women: she was a teacher, a school trustee, founder of special education programs and the first woman "Chairman" of the Toronto Board of Education. This paper situates Groves's plays in the amateur dramatic tradition in which so many early twentieth century Canadian women took part: plays for children. It examines the relationship between her professional work, the pedagogical purpose of the plays, and the imperialistic ideology of Toronto's British identified ruling elite. It makes reference to several plays but focuses upon *The Wooing of Miss Canada* (1917) to examine the ways in which Groves's primary school dramas inculcate in very small children the values of progress, patriotism, and feminism that dominate the project of nation-building as it is expressed in Toronto, the most imperialistic city in the country, during the First World War. It reads *The Wooing of Miss Canada* as a mythologization of Canadian identity that is Anglo-Saxon, middle-class, and places women and the feminine at the heart of its imperialist vision.

---

**Christian Bock**, University of Osnabrueck

#### Performing [for] the Urban Housewife

Madge Macbeth was one of the few women who made a successful career in journalism and advertising at the turn of the century. Born in Philadelphia in 1878, she became a well-known literary personality and an enthusiastic participant and founding member of the Ottawa Little Theatre. As a professional who, as she put it, wrote "everything but hymns," Macbeth combined commercial interest with theatrical endeavours. Working for Friedman's department store during and after the First World War, she staged one-act plays that dramatized the selling of goods. Furthermore, she wrote Friedman's advertisements for various Ottawa papers in which she included notices for her performances. Employing ideas about maternal feminism and modernisation, her plays cater to and construct an urbanized female audience. This paper examines the way in which Madge Macbeth's plays successfully combined commercial and artistic interest; uniquely among early Canadian drama by women playwrights. The results impacted social and cultural constructs in use during the first decades of the twentieth century and they pushed accepted artistic and professional boundaries for women.

---

**Claire Borody**, University of Winnipeg

#### The Dramaturgy of Magic: The Creation of Children's Theatre Using Literature and Process-centred Construction Methods

Children's literature is flourishing in the early twenty-first century, offering themes, plots and characters inspired by fantasy and myth, and dabbling in the darker shades of life. Film, television and theatre companies are busily optioning and adapting not only contemporary fantasy literature for children but its historic predecessors as well. Interestingly, although children are the target audience, adults are also embracing the work of J. K. Rowling, Lemony Snicket and Philip Pullman and other children's writers. There is much ado, but to what end? Is there a reason for the seemingly rapid increase of interest in fantasy literature at all ages? Is it that the speed of urban living in the twenty-first century has caused the global citizen to lose sight of a sense of personal or collective mythology. Is it simply that we want to believe in, or simply be distracted by, the notion

that magic exists? How can theatre compete with the 'magic' of film technology in the adaptation or creation of fantasy, of any sort, for the stage. How can the theatre fashion the 'out of the ordinary' experience for its spectatorship?

This paper examines the rising interest in fantasy literature for all ages and then discusses the ways in which the theatre can offer the spectator a unique experience with magic that cannot be duplicated by other arts. Working from the premise that 'good children's theatre is good theatre', the construction of *Shadows* from the Storybox, an original children's theatre piece, will serve as the focus for a concrete analysis of the magic ingredients of good stage fantasy.

---

**Rebecca Burton**, University of Toronto

#### "Equity in Canadian Theatre? – Some Observations from Phase One of The Women's Initiative"

A variety of anecdotal information, including informal inquiries into theatre programming patterns, suggests that an imbalance exists in regard to the representation and participation of women in the Canadian theatre industry. Given this hypothesis, a national research endeavour entitled "Equity in Canadian Theatre: The Women's Initiative" was launched in November 2004 with the two-fold purpose of assessing the industry situation and working towards progressive change. The first phase of the Equity project took its cue from Rina Fraticelli's report on the status of women in Canadian theatre (released in 1982), though the parameters of the original study were expanded and the methodology altered. To formulate an accurate picture of the theatre sector in the 21<sup>st</sup> century, and to facilitate the collection of statistical data, the Women's Initiative devised a survey focusing on production and employment practices that was sent to over 300 Canadian theatre companies of all shapes and sizes.

Since the results from the Equity survey will be released by the time of the ACTR conference, I propose to present a paper on the first phase findings and the implications found therein. Most specifically, I will provide a gender-based analysis of the industry's employment patterns (as related to artistic directors, directors, playwrights, actors, stage managers and technicians) and I will include other variables in the analysis, such as Canadian content and ethnic diversity issues. If time permits, potential barriers for women in the theatre industry will be identified, and recommendations for future action and redress will be proposed.

---

**Alexis Butler**, University of Toronto

#### Undressing Toronto the Good: The Reverend R.B. St. Clair vs. the Star Burlesque Theatre

In February of 1912 the Star Theatre, a Toronto burlesque house, staged a show called *The Darlings of Paris* which, judging from media reports of the time, was somewhat risqué but not out of the ordinary for the theatre in question. The show however, drew the ire of Methodist minister and Toronto Vigilance Association secretary R. B. St. Clair. As a moral reformer St. Clair was outraged by what he deemed a deeply immoral spectacle and, in a bid to garner public outcry to suppress such vice, he printed and distributed a pamphlet describing the performance he had witnessed. Unfortunately for the reverend, distributing obscene materials was against the law and he was promptly arrested. When it became public knowledge that *The Darlings of Paris* had been approved by the official police censor, an all out



battle for civic authority ensued between Toronto's protestant clergy and the police department.

The burlesque stage had long been tolerated, even protected, by the Toronto police force whose Benefit Fund had previously owned the Star theatre under its prior name, The Royal. As the question of theatrical censorship for "the public good" led by St. Clair garnered momentum however, this tradition of support led to the police Morality departments' ultimate loss of power and credibility.

My paper outlines this course of events and seeks to explore the interactions between the two very different class cultures represented by the Toronto Police and the city's protestant clergy as evidenced by their distinct readings of the cultural implications of the burlesque stage.

---

**Krista Charbonneau**, U of British Columbia, and **Amanda Lockitch**, U of Toronto

Stanley Park as Vancouver's Fourth Wall: Performing or Bracketing the City in Boca Del Lupo's Roving Summer Spectacles?

Boca Del Lupo has made their mark as one of Vancouver's most creative independent theatre companies through the site-specific works staged each summer in the tree-tops of Stanley Park, in Vancouver's downtown core. This presentation examines the ways in which the company incorporates the image of Stanley Park as nature's rain forest oasis in the midst of the city while bracketing out the city's historical context and many present-day social issues that permeate the forest.

We will examine two of their works, *The Last Stand* (2001) and *Vassily The Luckless* (2005), which integrate the beauty and wonder of the forest and the Canadian landscape along with largely European-based myths and themes. Audiences are delighted and amazed with how the company combines these narratives with a spectacular stagecraft that foregrounds acrobatics (using modern climbing and rigging equipment) in the forest's larger than life tree trunks, branches and undergrowth. However, both shows avoid engaging with some of the city's hot button political and social issues that directly impact the park, such as homelessness, the forest's well-documented history of First Nations settlement and culture, traffic, and a series of physical attacks on women who use the park's trails.

After building the social and historical context of Stanley Park, we will investigate the company's dramaturgical techniques, the choice of narratives and theatrical devices, fundraising and promotional strategies and mandate.

---

**Becky Clyburn**, Memorial University

'Taste the Welcome of the City': Middletonian Representations of Early Modern London

Early modern drama has always been an interesting area in which to explore representations of urban and rural life. Thomas Middleton, like other early modern playwrights, frequently explores this phenomena. Historically, the city of London provides a unique backdrop for this drama. A migration to the city drives population up, and a new breed, the men and woman 'about town' arise. Middleton's dramas pays especially close attention to the details of London life; his settings are entrenched in specific London localities, to the degree that some critics have suggested that the city itself, rather than any characters, is the center of the plays.

Middleton also, more than any other playwright, avoids moral standpoint in his representations of urban and rural characters. His biting satire cuts across the stratum of the characters in the city itself, and spares no one: country wench, or gentlewoman, rich knight, or struggling merchant. Unlike Jonson, who often satirizes characters of excessive greed, and other imbalances of humors, Middleton takes aim at everyone.

It is my intent to explore the some of the new classes that emerged in London during the early modern period through Middleton's drama. Specifically, the mercantile class, is of great importance, because their emergence in London is happening at precisely this time. I am interested in exploring the specific London locations that Middleton makes use of, and investigating how the expansion and transformation of the city, geographically, parallels the diversification of its citizens. Of all the Jacobins, no one more than Middleton explores this fundamental shift in English culture.

---

**Jordana Commisso**, University of Toronto

Fresh Off The Boat?: The [liability] of theatre in the construction of [immigrant] identity

In the later half of the twentieth century the focus of the work of "immigrant" theatre practitioners, specifically in Toronto, evolved. As issues of acculturation and its corollary concerns such as: language, content, form and audience have changed over time, so too has the focus of "immigrant" theatre and along with it the themes, issues, and concerns it addresses. My working hypothesis is that contemporary forms of "immigrant" theatre, in its evolution, re-definitions and re-elaborations, offers itself as a dynamic alternative to its more static traditional form that offered itself alongside the dominant discourse.

This mode of investigating and understanding contemporary immigrant theatre in Toronto, vis-à-vis its more traditional forms, begs important questions about the relation of the individual to the community, and the value and importance of audience. Moreover, this paper is interested in how one defines oneself explicitly within the context of their society, and the role that modified and/or new forms of theatre play in this definition.

I will examine recent changes in immigrant theatre in Toronto as a conscious ethnic act, in order to reconsider the role of the theatre in the construction of immigrant identity. I will also examine how these changes have affected the ways and reasons why immigrants get involved in the theatre; and how these varied modes of involvement are primarily reflected in (as) a shift away from the theatre as an intra-community art/act, toward theatre as an individual and individuating practice.

---

**Nancy Copeland**, University of Toronto

Toronto 1959: Citing Modernity, Siting Modernities in *Boom, Baby, Boom!*

"The city is where modernity happens. . . . [I]t is pleasure and danger. . . . It is a place of fluidity and diversity. . . ." (Jervis 65)

This paper will examine the citation and siting of modernity in Banuta Rubess's 1988 jazz play, *Boom, Baby, Boom!* Rubess's play is a rich site for the exploration of how the city can be performed a site of modernities. Rubess re-presents late-fifties modernity through citations that include a verbal pastiche of substantially American cultural references such as jazz personalities, beat poetry, and Chandleresque narration, but which also



include such diverse elements as the play's jazz structure (see Rewa), the beat poet Jekyll's poems on such subjects as "the symptoms of nerve-gas poisoning," and the gestural evocation of the fear of imminent nuclear attack. Rubess simultaneously constructs Toronto as a site of plural modernities: the play's sites of modernity include not only such physical locations as the environmentally evoked legendary Yorkville jazz club, the House of Hambourg and the dangerously Hopperesque Norm's Grill, but also its self-fashioning characters, notably Clem Hambourg, Jekyll (whose "maiden name" is Gerald Brown), and above all its female, Latvian-Canadian protagonist, Austra Mednis, whose quest for a modern, Canadian identity brings together the quintessentially modern elements of the female body, the immigrant experience, and the city.

---

Natalie Corbett, University of Toronto

#### Staging the Geography of Exclusion: The Representation of Urban and Suburban Toronto in *Unless*

Over the past forty years, scholars in the field of Urban Geography have argued that the planning of suburban geography functions to isolate women. Despite contemporary changes in the organization of the workplace and shifts in gender roles, critics argue that the fundamental values underlying suburban life persist in the virtually unchanged structures of suburban space. Viewed this way, the suburb, as a locus of power relations, functions to create a space of exclusion at once physical and ideological.

The relationship between suburban and urban Toronto, as spaces of social and political interaction, is a key aspect of Carol Shields' and Sara Cassidy's *Unless*. Although the feminist preoccupations of the play encourage us to read the relationship between 'Orangetown' and downtown Toronto through the lens of society's subtle and systematic exclusion of women, the play also problematizes simple oppositions of space and power. This paper explores *Unless*' performance of Toronto as a politicized geography. It traces the relationship between the symbolic treatment of space in the play text and the physical use of space in the play's staging and design. It then considers the ways in which the reception of the CanStage premiere of *Unless*, as a geographically, culturally and politically situated performance event, reenacts the play's central concerns. By relating the play text to its total performance context, it reveals the ways in which *Unless* both defines and challenges urban and suburban spaces of exclusion.

---

Jason Crawford, Graduate Theological Union, Berkeley, CA

#### Sexy Religion in the City: Sisters Do It Better!!!

This paper analyzes the role of religion in the city through the performances of the Sisters of Perpetual Indulgence, a group of mostly gay men who dress in Roman Catholic nun drag in order "to promulgate universal joy, expiate stigmatic guilt and serve the community." The presentation is based on ethnographic interviews with members of the order in San Francisco. I combine photography, texts of interviews and theory to produce a multi-dimensional performance of the presentation itself.

The city provides a contentious siGHt(e) for the intersection of religious beliefs, sexuality and publicity. Using Hannah Arendt's notion of the public sphere as a shared common space of appearance, I argue for an agonistic performative approach to analyze the religious discourses that construct the space of the

city. I demonstrate how religious discourses work performatively to construct the social meaning of public space and public behavior by analyzing the highly-publicized controversies over the Sisters' public Easter ritual. Finally, I will show how the Sisters resist dominant religious discourses of hatred and exclusion by creating alternative religious spaces of queer kinship and by reworking the significance of *resistance* to include practices of healing and joy through their "bar ministry" and "street walking."

My interdisciplinary approach draws on queer theory, performance studies, cultural geography and poststructural social theories to help us understand the role of theatricality, spectacle and publicity in an urban setting in which the parody, disruption and redeployment of religious symbols and rituals facilitate the construction queer kinship and sociality.

---

Michael Darroch, McGill University

#### The Materialities of Theatrical Transmission and Montréal's Multilingual Imaginary

The theatre is a locus of cultural expression that unites the realms of artistic creation and mediatic processes. This paper demonstrates the "material" capacity of the theatre for absorbing, transforming and re-diffusing the experience of Montréal as a multilingual city in heterogeneous forms. I view the theatre as a network of technologies and institutions that are intertwined with the city's circuits of storage and transmission: medial characteristics that are often neglected by conventional interpretations of literary content or performance value. I draw in particular on the increasing concern in media scholarship with the "materialities" of communication (Gumbrecht and Pfeiffer 1994). The concept of "materialities" invites us to consider the externally embedded qualities of theatrical transmission: its *inscription* (as with writing and translation), its *iteration* (as with performances and events), and its *circulation* (through institutions, infrastructures and technologies). *Iteration* thus embraces an understanding of performance not as the fleeting or ephemeral event, but as a persistent and reiterative repertoire that constantly archives and rediffuses cultural memory and identity. In this paper, I build on a theory of theatre as medium and investigate selected case studies in order to understand the theatre's role in selecting, storing and reconstituting a collective understanding of Montréal's multilingual imaginary.

---

Heather Davis, University of Guelph

#### Square Dancing in the Deckhouse: Constructing and Performing White Masculinity Aboard the *Era* and the *Neptune*, 1903-04

This conference paper investigates how shipboard entertainments functioned in the community created when the *Era*, an American whaling ship, and the *Neptune*, a Canadian government ship, wintered together in Hudson Bay in 1903-04. Square dances, held almost weekly during the winter, were necessary for maintaining peaceful relationships between men and between men on the ships and local Inuit populations. I will argue that this was because they were the venue where interracial sexual relationships, necessary for avoiding the threat of homosexuality and for promoting economic relationships between Inuit and whites, were instigated, legitimated by the authority figures on the ships, and made public for the community. Discursive strains critical of inter-racial sexual relationships were visibly problematized at the dances: this is seen in a consideration of interracial dance partnerings, women's clothing or costuming



at the dances, and the embodied social knowledge square dancing required. Square dances functioned as a place where the idea of a hybrid shipboard community was imagined and performed and where racialized and gendered identities within the community were constituted.

---

**Caroline De Wagter**, Université Libre de Bruxelles

Negotiating Diasporic Identities: H. Jay Bunyan's *Prodigals* in a Promised Land and Rana Bose's *Baba Jacques Dass* and Turmoil at Cote-Des-Neiges Cemetery

In today's Canada, Theatre and drama increasingly conjoin the global and the universal with the local and the individual in urban contexts. Within the construct of multicultural cities like Toronto or Montreal, numerous playwrights have emerged and asserted Canada's complex and multi-faceted lingual, social, political and cultural heritage. In their plays, Afro-Canadian writers H. Jay Bunyan and South Asian Canadian Rana Bose revisit memories of their respective homelands. Unusual images of cities shaped by these plays' original settings in Toronto's suburbs in *Prodigals* or in a Montreal cemetery in *Baba*, highlight the creative potential of these works. Partly written from the perspective of Homi Bhabha's postcolonial theories and Stuart Hall's discussion of diasporic identities, this paper examines how Bunyan and Bose dramatize urban erasures, racial discriminations and immigration policies in order to negotiate questions of alterity in a strikingly innovative way.

These two case studies will hopefully provide a model for a cross-cultural analysis that could fruitfully be extended to other works from the body of Canadian multicultural drama. My pairing of plays by authors belonging to different ethnic groups shows the labyrinthine aspect of postcoloniality in contemporary Canada. These provoking works not only question the elusive notion of Canadianness but also open up new avenues enabling us to re-think the complexity of Canada as a multicultural society. In this Canada, borders between colonized and colonizer, self and "Other," increasingly resemble bridges or, to borrow Bhabha's terminology, a "Third Space," where a mutual process of questioning and interaction can begin.

---

**Chris Eaket**, Carleton University

Sounding Out the Stage: Radix Theatre's *Swedish Play*

Radix Theatre's production of *The Swedish Play*—which utilizes personal FM radios to transmit the performance throughout a Vancouver IKEA—combines techniques of Boal's Invisible Theatre, radio drama and site-specific performance to produce a work that actively challenges its audience to reconcile the reality of their environment with its active construction as a social imaginary. Creating a social space of covert entertainment within a site of conspicuous consumption, the play encourages a mobile, nomadic audience, free to explore the limits of the *mise en scène* and find where it converges with—or diverges from—their aural perceptions.

Radix Theatre's emphasis on the auditory, in a culture that emphasizes the visual subject and the gaze, demands that we "read" the play in terms of *oral/aural* subjectivity and modality, the acoustic event instead of the spectatorial object, and a dialectical, co-constitutive mimesis instead of a unified, metonymic staging. Rather than attempting to standardize semiotic reception to create a unified *representation of space*, the fluidity of aural site-specificity emphasizes the *space of representation*—that

is, the multiplicity of meanings that intersect at the site of the sign, based on the subjective experience, narrative structures, culture and immediate context.

*The Swedish Play* is thus doubly invisible, in that it is performed without the express knowledge of those not included in the performance, but also because it stresses a sensory mode of experience that is often culturally marginalized, ignored, or simply overlooked.

---

**David Ferry**, Resurgence Theatre Company, CAEA and SSDC

NYC City as Post 9/11 Purgatory in Stephen Adly Guirgis' *the Last Days of Judas Iscariot*: A Canadian Site Specific view of an American moral dilemma

A presentation with visuals based on the Birdland Theatre Canadian premiere.

David Ferry will present an overview of his production of New York author Stephen Adly Guirgis' *the Last Days of Judas Iscariot* as staged at the Gooderham Worts Fermenting Cellars in Toronto in November 2005. He will discuss the challenges of finding an approach towards a quintessentially NYC play in presenting it to a Toronto audience. The challenges were intriguing in a political and cultural context. How does a group of Canadian artists view a play that is thoroughly coloured by post 9/11 American moral doubts?

---

**Norma Sue Fisher-Stitt**, York University

Fundraising, Building, and Wrangling in the Media: Political Dances around New Facilities for Canada's National Ballet School

In this paper, I will explore the capricious nature of government funding and the complex public and private interactions that provided a consistent backdrop to the National Ballet School's Project Grand Jeté capital campaign. NBS provides a microcosm for ongoing debates in Canadian arts funding: Where do federal responsibilities end and provincial responsibilities begin? and What makes a government more or less likely to support a specific cultural institution? In the case of NBS, its ability or inability to obtain provincial funding has never been linked to perceived changes in the school's performance, but instead can be attributed to substantial shifts in cultural policy.

Project Grand Jeté, launched in the 1990s, encompasses a development plan that includes preservation, restoration, construction, and urban renewal. The final product includes new academic and administrative spaces housed in two heritage buildings located on Jarvis Street in Toronto, 12 new dance studios, and a residential condominium project. Successful completion of the project anticipated the involvement of all three levels of government (municipal, provincial, and federal) in addition to the private sector.

My paper will outline the public/private financial structure of Project Grand Jeté, and trace the political negotiations and public relations exercises that consumed the energies of all concerned as the project moved from vision to reality. Issues to be addressed include the concept of "cultural tourism," the status of dance within the public sector funding paradigm, and the dance that is required of Canadian cultural institutions hoping to successfully navigate the private/public and municipal/provincial/federal funding labyrinth.



**Lisa Fitzpatrick**, University of Ulster at Magee

Urban Monologues: a comparative study of the urban monologue play in Ireland and Canada

This paper sets out to explore the processes involved in transferring material across cultural boundaries, using the example of the monologue play. The contemporary urban monologue play—which may have two or more characters who never interact on stage—is set in a city-scape, and foregrounds the isolation of the individual through the elimination of dialogue. Frequently using the device of reported speech, the monologue play intensifies both isolation, and the impossibility of communication. Furthermore, in performance, as actors frequently represent multiple character in scenes of reported speech, conventional expectations of the integrity of the performing body are brought into question. This paper offers a comparative study using both Irish examples that have played in Ontario and Quebec (*Howie the Rookie / Howie le Rookie* by Mark O’Rowe, *This Lime Tree Bower* by Conor McPherson), and Canadian examples, such as David Eden’s adaptation of *Generation X*, and Daniel McIvor’s *Monster*—the latter of which was acclaimed when it played at the Dublin Theatre Festival. The play-texts draw upon a range of shared cultural texts from contemporary globalised mass media, both film and television, thereby easing the transition between sites of performance. The source material thus transcends cultural and geographic boundaries of Ireland and Canada.

**B. A. Freeman**, University of Toronto

Cultural Meeting in the *Prague-Toronto-Manitoulin Theatre Project*

Collaborative intercultural theatre projects—which have groups from different parts of the world come together to create original theatre—are often publicly celebrated as opportunities for sharing experience and technique. They generate dynamic performance spaces in which conceptions of culture are both constructed and challenged. This paper will draw on (but depart from) existing models of intercultural theatre to offer an individual-centered approach to collaborative intercultural theatre. Taking the *Prague-Toronto-Manitoulin Theatre Project* as its example, the paper will use the concepts of collision and convergence to form a paradigm concerned with instances of cultural meeting.

**Dr. Kathleen Gallagher**, OISE/University of Toronto

Youth Performing Urban

This paper is particularly interested in understanding the role of artistic provocation in engendering dialogue. Using improvisation with youth in one inner city Toronto school, we explored various constructions and performances of those labeled “urban youth”. Taking up positions and examining characters that perform notions of race, sexuality and gender, young people share through the provocation of role-play—the meanings they ascribe to popular representations of “inner-city kids”. The fluid identity-play of dramatic improvisation as a research device offers a site for the critical interrogation of a context (in our case, the city/the urban school) and what is learned there.

The term “Urban Youth” is fraught with images of poverty, racism, indifference, and criminality; such popular cultural representations of “inner-city youth” have captured our/their imaginations. Conclusions drawn from the paper build on the claim that youth are engaged in a process of theorizing or myth-debunking about

their own lives; that they are both attracted to and repulsed by prevailing stereotypes and “theories” of themselves, as “urban youth”. Our dramatic engagement with the youth provided a window onto some of the concerns youth have regarding their school, their cultural lives and social relationships, and popular representations of troubled “urban kids”.

**Helen Gilbert**, Royal Holloway College, University of London

Myth, Propaganda and Terror: A Political Divertimento

This paper will examine *The Adventures of Ali and Ali and the Axes of Evil* (2004), by Marcus Youssef, Guillermo Verdecchia and Camyar Chai, in tandem with two plays by Australian dramatist Stephen Sewell that also deal with the so-called “war on terror”: *Myth, Propaganda and Disaster in Nazi Germany* and *Contemporary America* (2003) and *The United States of Nothing* (2006). The aim is to analyse the techniques and strategies currently animating political theatre about U.S. foreign policy and to suggest some of the specificities of the effects of such policy in Australia and Canada. The discussion will be informed by Achille Mbembe’s essay, “Necropolitics”, and Hardt and Negri’s recent controversial work on globalisation, terrorism and “the multitude.”

**Milija Gluhovic**, University of Warwick in England

Close Encounters: Building, Imagining, and Experiencing the New Europe

The SEAS project (2003-2005), developed by Intercult, a producing company from Stockholm, Sweden, brought artists from the Baltic and Adriatic countries to collaborate and create a number of site-specific artworks on various spots in Europe such as Helsinki, Malmö/Copenhagen, Koper, Kotor, Gdansk, Kaliningrad, Klaipėda, Dubrovnik, and Bari. Harbour areas/cities are essential to this experiment as they are areas of mobility, national borders, migration, transportation and often historic landmarks. Also significant is the fact that all port cities involved in the project are in a momentum of change, suffering from the pan-European industrial decline and undergoing a process of re-defining themselves in a globalised economy. What do we do with the public space where the core businesses have been forced to end? Who decides? To what extent have the citizens of these cities been involved in this critical development? Can the arts be a stimulus for a public dialogue? Can artists liberate space for common citizens and help us to re-gain our sense of belonging to something greater than our private/personal sphere? These are the questions that involve all citizens and sectors: political, economical and social. The answers to these questions are intimately connected to the ideas of public forum, creative space, and access. In my paper I will examine the importance of a cultural dimension in the discussion on creative reinvention of port cities and post-industrial space, some concrete artistic interventions that have tested the possibilities of their post-industrial usage, as well as the project’s contribution to the emergence of a European public sphere.

**Rachel Gorman**, University of Toronto

Performing Disability: The politics of being on stage in Toronto theatre culture and Disability Culture

This account of how disability comes to be named in the Toronto theatre community is based in my six years of experience in



dance and theatre production with artists with disabilities, and is drawn from my doctoral dissertation (Gorman, 2005). The documentation of these experiences is not intended to be an end in itself; rather it is the "beginning of an exploration of the relationship between the personal and the social and therefore political" (Smith, 1997, 55). I will focus on specific stories about booking a theatre space, rehearsing a play, talking to the media, and performing at 'disability culture' events in order to reveal these social relations.

I argue that differentiations between 'disabled' and 'non-disabled' are made through expectations around the performer's ability to navigate the performance space. The 'disabling' of certain performers is related not only to building accessibility, but also to the role that the (perceived) discipline of performers' bodies plays in signifying professionalism in theatre and dance. In this way, objectified knowledge about disability is activated when disabled performers take the stage despite the intent of script. A space in which 'professionalism' can be de-constructed is as important to the creation of non-ableist theatre as accessible building codes. Disability culture events provide an 'authority-free' space in which we can learn to begin "from our experience and from our own subjectivities" (Smith, 1987, 58). Outside of disability culture events, the politics of people *being on the stage* continue to compete with and eclipse the content of the piece.

---

**Chris Grignard**, University of Alberta

"I've never been with seven Aboriginal women before!": Performing the Rez in Edmonton's 2005 Premiere of *The Rez Sisters*

ACTR's 2006 conference is ideal for my talk in terms of time and place: It will mark the 20<sup>th</sup> anniversary of Toronto's World Premiere of Tomson Highway's landmark native play about seven women who travel from their Wasaychigan Hill Reserve to play "The Biggest Bingo in the World" in Toronto. In October 2005, *The Rez Sisters* experienced a near sell-out run for its Edmonton premiere. Playing the role of Nanabush in this production, I worked with a brilliant ensemble of native women in the Walterdale Playhouse 2005-06 season opener. The play created such an exciting stir in the city—one that is worth documenting and sharing. It received wide media attention and attracted a number of diverse groups. The downside to the event was playing a limited run of ten shows in a 145-seat community theatre, and seeing many turned away. My presentation will address a number of incidents from the show that will raise a number of questions—especially on the reception of native theatre. I hope to instigate a lively discussion on [re]situating Highway's "rez" twenty years later on the map of contemporary Canadian theatre.

---

**J. Paul Halferty**, University of Toronto

"Under the Guise of Night": John Herbert and Homosexual Performativity in Post World

War Two Toronto

Matt Cook contends "when we think of 'gay' men and 'gay' culture we think of cities, from ancient Athens through biblical Sodom and Renaissance Florence to Armistead Maupin's San Francisco or Pedro Almodovars's Madrid"(2). Following Cook's assertion, this paper focuses on the performance of homosexual identity in post World War Two Toronto through an exploration of the life and work of John Herbert. It will discuss

of Herbert's arrest for "Gross Indecency," his experience in a Guelph reformatory, and discourses of masculinity, surveillance and violence current at the time. It will explicate how Herbert's lived experience as an openly gay man informed his playwriting, particularly the semi-biographical *Fortune and Men's Eyes*. It argues that homosexual identity is limited to a few, performable subjectivities and that these performances function as dialectical sites of liberation and incarceration, both within and without the text; further, that the play presents a snap-shot of a specific historical and cultural moment in the construction of homosexuality identity.

---

**Brecken Rose Hancock**, University of New Brunswick

Taking a Walk with Judith Thompson: Flânerie Tames the *Lion in the Streets*

Judith Thompson's *Lion in the Streets* invites critics to unravel the meaning of its structure. The meandering path that *Lion* takes echoes the practice of flânerie, described by Keith Tester as "the activity of strolling and looking." Thompson participates in the tradition of flânerie by creating a literal text that replicates the journey of a pedestrian wandering through a city neighbourhood. She infuses *Lion in the Streets* with metaphors of urban textuality and pedestrian-as-author. Ultimately, Thompson locates freedom for her protagonist in the practice of walking: Isobel is able to offer an alternative to urban violence because of her experiences as pedestrian in the city.

---

**Nicholas Hanson**, University of Lethbridge

4 Star Puppet Protest

In May of 1981, Welfare State International visited Toronto and presented a community-created piece about Toronto Island. Loosely based on Shakespeare's *The Tempest*, WSI used carnival techniques to highlight poverty and democratic equity issues in Toronto. In response, theatre critic Ray Conologue of *The Globe and Mail* noted: "It seems to me, after feeling rather ridiculous, that I had a wonderful time in spite of myself and absolutely no desire to make sense of the evening. The inhabitants of this peculiar city tell me that this is 'theatre' and it seems a wonderfully intoxicating invention."

*Zero* reference to political undercurrents (despite 20 foot banners with overt statements like: CHEAP HOUSING NEEDED).

Nearing the 25<sup>th</sup> anniversary of WSI's presentation, cities witness mass gatherings of people using quasi-theatrical techniques to transmit political messages. Nevertheless, the critics seem unaware of urban dramatics, preferring instead to apply Matthew Arnold's maxims to everyone from CanStage to a protestor on stilts, burning an effigy. As a result, dynamic questions about the city and criticism emerge.

What elements constitute critical observations of protest performances of the 21<sup>st</sup> century? Could someone be faulted for poor diction when speaking through a megaphone? If non-actors enact a mime on Queen St. about police racial profiling, can theatre critics evaluate the 'performance'? Should they? Are critics equipped—educationally, theatrically, and ethically—for such a course of action?

"4 Star Puppet Protest" seeks to trace the (very limited) historical legacy of criticism of political performance and then formulate the ideological need and practical format for critical reviews.

---



**Jonathan Harden**, University of Ulster

The Schizophrenic City: Londonderry, Derry-London and the Re-constitution of Space Through Performance

The City of Derry in Northern Ireland has a recorded history stretching back to at least 545, although it wasn't until an economic linkage with London in 1613, that an awkward and contentious prefix was acquired and a chronic dual identity born. In Londonderry, on January 31st 1972, 13 catholic civilians were shot dead by British forces following a civil rights demonstration and march through the city. The actions of both the marchers and the army are still under question, and the city's split-personality – new London and old Irish monastery town – still not reconciled.

(London)Derry and the performances where the city is the real or imagined setting therefore provide a problematic case-study through which to examine the complex relationship between the politics of key urban spaces and the reception of any action performed therein.

In this paper, I will suggest that the built physical geography of a city possesses an 'implied space' which may be either reinforced or resisted by those actions perpetrated within it. Using illustrative examples of urban performance in London in the middle ages, late twentieth century Northern Irish Theatre, the theories of Henri Lefebvre and the writings of scholars in Geography, Medieval Studies and Performance to complete the picture, I will demonstrate how performance alters space, how an action can redefine its location, why thirteen people died in Derry and why Hugh Fastolf was shot through the head for urinating in Guildhall Square, London, on 13 October 1384.

**Shannon Hengen**, Laurentian University

Theorizing Storytelling

In what contexts do we theorize and document storytelling? My argument is that the kind of testimonial theatre produced by, for example, Moises Kaufman and Anna Deavere Smith in the United States, and such aboriginal theatre troupes in Canada as De-ba-jeh-mu-jig Theatre Group and Saskatchewan Native Theatre Company, has roots in storytelling. And yet storytellers often sense a problematic relationship with the theories and practices of contemporary North American theatre arising primarily from a difference in the teller/audience connection. More, testimonial and aboriginal theatre practitioners perform stories that explicitly call audiences to assess their lives in relation to larger cultural tales. Do story tellers?

In February of 2006 I will attend the Aboriginal Traditions and the Theatre Festival at the Globe Theatre in Regina, Saskatchewan, where I will look for further explicit links between narrative conventions and the contemporary drama of that cultural tradition, links that I have suggested in such previous work as the history of De-ba-jeh-mu-jig Theatre, forthcoming from Playwrights Canada Press. While in Regina I will also interview professional storyteller Kevin MacKenzie. This October, I interviewed Johanna Kuyvenhoven, professional storyteller and Education professor at Redeemer College, Ancaster, Ontario. In August I attended the Yukon Storytelling Festival in Whitehorse.

The goal of this paper, to theorize the place of storytelling in both the aboriginal and testimonial theatre traditions, completes my study of the three modes. Along with material from the recent interviews, such theories in this field will figure into my paper as

those of, for example, Kay Stone, Julie Cruikshank, J. Edward Chamberlin, Ruth Sawyer, Lee Maracle, and Julie Salverson.

**James Hoffman and Ginny Ratsoy**, Thompson Rivers University

Playing the Small City: Whose Show is it, Anyway?

More and more small cities in British Columbia are seeing local cultural development assuming a central role in city planning. Because of its scale and relationship to its region, the small city is particularly well positioned to re-imagine and re-image its development plans.

Much of this is expressed in a range of *performative* programs and actions designed to refine and mark the identities of the small city as a site of unique living and working spaces. Kamloops has recently designated itself as "the tournament capital of Canada"; its strategic plan speaks of "a need to utilize the arts and heritage to bring especially downtown to life...[of]...celebrating and experiencing the rich cultural diversity of Kamloops" In this way small cities are more and more staging themselves, becoming, in effect, the new driver of culture.

The implications for professional theatre companies in the small city is that they must understand that they are already on a stage, a meta-stage that is the city itself. City agenda increasingly seeks to engage the professional theatre in meaningful civic concerns— something which at present is perceived to be lacking.

In this paper, looking mainly at the example of Kamloops, we examine, first, the performative agenda of the small city in British Columbia, such as it exists according to specific qualitative indicators, then suggest the ways in which this both shapes and makes demands on the resident professional theatre company.

**Andrew Houston**, University of Waterloo

Social Acupuncture Live: Diplomatic Immunities and the Aesthetic of Civic Engagement

Since 2003, Mammalian Diving Reflex's *social acupuncture* wing has generated a series of on-going events that facilitate interactions between strangers in public; it can said that these events are an examination of civic engagement as an aesthetic. *The Talking Creature*, Q & A, and *Home Tours* have all brought people together in odd configurations to ask revealing questions and prove the generosity, abundance, and power of the social sphere.

*Diplomatic Immunities* continues this development with a focus on particular communities in the city of Toronto. Artistic Director, Darren O'Donnell, has described the mission of *Diplomatic Immunities* the following way: "we deploy a small squadron of talkers into the community to chat it up, check out the décor, eat some food, make some friends, then return to debrief." An audience is then invited to participate in the debriefings.

In this paper I want to examine how *Diplomatic Immunities* offers a variety of innovative forms of engaging the city as a referent that, through the live intersection of representational strategies, produces an event of cosmopolitanism; a phenomena of relating to alterity and the indeterminacy of the means of relating that is the essence of a vibrant city.



Erin Hurley, McGill University

Modern Montréal, National Québec: Expo 67's symbolic universe

From 27 April to 29 October 1967, Montréal hosted fifty million visitors at the 1967 World's Fair and Exposition, "Expo 67: Terre des hommes." Expo 67 was the impetus for and culmination of a vast urban-renewal project that created islands out of land-fill, built the Metro system, displaced economically-vulnerable populations in the wake of gentrification, and remade Montreal's visage in its ambitious demolition and building projects. It is also frequently cited as an origin of a new, explicitly national self-concept for Québécois.

In this paper, I pursue the link between urban modernity and nationality in Québec. I read Expo 67's symbolic universe (as urban, modern, and male) next to contemporaneous social science discourse. In its spatial organisation, transportation systems, and uses of technology, Expo 67 emphasises industrial modes of production, interconnection, and mobility. 1960s social science literature stresses Québec's need to "catch up" with its neighbours through a process of secularisation, industrialisation and urbanisation. Putting them together reveals a complementary set of assumptions about becoming national. First, that "national" credentials rely on "modern" accoutrements; regions achieve national eligibility upon entering modernity. And second, that the city is the locus of modern, national constructions.

In this paper, I consider the crucial role Expo 67's projective constructions of Montréal-as-modern played in establishing Québec as a full member of what Immanuel Wallerstein calls the nation-state-based "world system". Here the city, in its rapidly changing material and ideological contexts, is both the site and object of performance.

Kathleen Irwin, University of Regina, and Laura Levin, York University

Blur Street: The Web as Performance Site

This paper discusses Blur Street, an interactive, international, video performance game that happens at street level. The primary objective of this project is to investigate telematically enabled collaborative/performative practices and align this research with current strategies around 'presence' and locative telecommunication. The collaborating academic institutions in Helsinki, Tallinn, Belgrade and Regina are recognized as centres of critical and innovative interdisciplinary investigation situated at the intersection of performance and urban studies.

Central to this process, is the idea of bridging communities and cultures through international projects. Influenced by the semiotic notion of the city as "urban text", it situates inter-media practice and site-specific performance within a wide range of interlocking disciplines including urban studies, architecture, urban planning, cultural geography, environmental psychology, landscape studies, urban sociology and cultural studies. It explores "site" as a physical and theoretical platform for linking diverse interests and investigates performance as a practical means of reconstituting social networks and coalescing communities to reclaim ownership of public places. Here the streets becomes both venue and laboratory for the investigation of performance and spectatorship where all borders are blurred. Students at each centre will employ a "game" scenario, using imaging technologies to situate each other in specific locations in the several cities. The game will reveal both the cities and the

players, thereby interweaving a single narrative from multiple strands for the subsequent web-based performance.

Kate Jamin, University of Victoria

Timelines and Traces: looking for the 'distinct' in Québécois theatre development

Three hundred and ninety-nine years ago, the first expression of European theatrical activity took place in *Nouvelle-France*. With two bitterly cold, scurvy-ridden winters behind them, the *habitants* of Port Royal, as members of the cultural society, *L'Ordre de Bons Temps*, scripted, staged, and performed in a *réception* to welcome their leaders back from ten weeks of perilous exploration. Today, Québécois plays as well as French-speaking Québec directors and their theatre companies are regularly acclaimed on domestic and international stages. The bulk of this dynamic development has occurred subsequent to Francophone Québec's shift from a rural and agricultural existence to one that is urban and commercial.

Through the use of a comparative timeline (power point presentation) this paper will examine certain features of Québécois theatre, including oral traditions, improvisation and physicality, for their presence as continuous threads or traces over the past four centuries, for their distinctiveness as compared to English-Canadian and American practice and for the character of their agency since the 1960s. The word "distinct" can signify that which works against "extinction." This study will speak to the question, "How have these features, with their links to the past, helped Québécois theatre participate in today's project of a "distinct society", a society that refuses to be assimilated, to be extinguished?

Stephen Johnson, University of Toronto

My Body in Plastic: A Tourist Goes to Body Worlds in 2005--and 1853

The 'Body Worlds' ([www.bodyworlds.com](http://www.bodyworlds.com)) exhibition has drawn large international

audiences with its presentation of 'real' 'plastinated' bodies, both in pieces and as flayed, complete specimens in 'action' poses--playing sports, and astride a rearing (also flayed) horse. I propose to draw a comparison between this contemporary exhibition phenomenon (as witnessed most recently in Toronto, but also in London), and its precursors in the Anatomical Museums and Dime Museums of the 19th century.

Earlier Anatomical Museums displayed full wax and *papier mache* models that were dismantled in public performance/lecture; parts of bodies representing, in particular, the effects of vice (including 'onanism' and the tight lacing of corsets); preparations of real body parts (including the development toward normal and abnormal birth); skeletons of the notorious and anomalous (including giant and dwarf); and a 'Gallery of All Nations' depicting racial difference. All of these elements, I argue, are clearly present in the contemporary incarnation, in some cases overtly, in others (barely) disguised.

The similarities argue for the persistence of a so-called 'anatomical world view,' inculcating in the spectator an extreme control over the body through a re-imagining of its parts. There is an instructional imperative at work, as well as an attempt to justify an arguably voyeuristic practice by aggressively advertising the marriage of art with science. There is one significant dif-



ference. In the earlier museums, although artificial and authentic displays are juxtaposed, the 'bodies' are clearly presented as artifice made to look real. In *Body Worlds* the real bodies are on display, but made to look artificial. This implications of this difference need to be discussed.

---

Kirsty Johnston, University of British Columbia

West End Beauty and East End Ugly: Locating Disability Theatre in Urban Space

Disability and theatre intersect not only on stages, but also in the contested and dynamic spaces of the city. This paper examines how urban space both reflects and shapes theatrical performances involving disabilities and their reception. Two plays, both performed in Vancouver in September 2005, suggest something of the poles of this dynamic. *Orchids*, written by medical researcher Jeff Nisker, opened at the Roundhouse Community Centre in Yaletown, an upscale downtown neighbourhood on Vancouver's west side (it toured to Toronto subsequently). The production explored the vexed problem of Pre-implantation Genetic Diagnosis and disability and had the broader aim of examining theatre as a tool for engaging citizen participation in health policy development. Funded by a CIHR grant, it featured only professional performers and solicited formal audience responses after each performance. *Ugly*, a collective creation of the Theatre Terrific Society, explored the difficulties of disability experience and social stigma in Vancouver's downtown east-side. It played as part of the city's annual Fringe Festival in a church in East Vancouver, a modest residential area traditionally associated with immigrant settlement. Funded primarily by the province of BC, the production included a broad range of society members who self-identify as disabled. These two productions operate at different ends of emerging debates concerning theatre and disability. They can be fruitfully compared in terms of their origins, aims, funding sources, targeted audiences, and casts. All of these aspects can be situated in two contrasting urban neighbourhoods, places that mark more than locations, but also different social contexts, institutional linkages, audiences and reception possibilities.

---

Rosalind Kerr, University of Alberta

Queering the City: Glimpses of the Lesbian Phallus in 3 Lesbian Plays

Alex Butler's *Black Friday*, Shawna Dempsey and Lori Millan's *Growing Up Suites, I and II*, and Corinna Hodgson's *Privilege* all feature recognizable city landscapes in their widely diverse pieces featuring lesbian protagonists engaged in painful searches to enter into representation beyond the heterosexual imperative. In their respective refusals to be properly socialized as castrated females, each of the protagonists exposes dangerous gaps in the expected formulation of normative sexual identities by displaying their possession of the forbidden lesbian phallus. In these cases the lesbian phallus is si(gh)ted in many different configurations as a movable body part that when claimed by females operates to "unveil or expose . . . a desire that is produced through a prohibition" (Judith Butler, *Bodies that Matter*, 86).

Alex Butler's femme protagonist Terry, combines her defiant coming out with a trip back from her Toronto base to her home in Cape Breton in search of salvaging her father's reputation; Dempsey's performance of her adolescent female persona pits her unnamable and unspeakable desires for various female

"others" against the bleak hetero-conformity of the Scarborough suburbs in the early 60s; Hodgson's accused school girl Ginny finds herself slammed up against the upper middle-class family-medical-legal-private school institutions that hold her within the hetero-normalizing thrall of the big city.

By tracing the presence of the lesbian phallus in these three representative plays, I hope to suggest that the coming of age of lesbian theatre in Canada cannot be separated from the queering of Canadian cities.

---

Ric Knowles, University of Guelph

Performing Intercultural Toronto

The larger project of which this proposal forms a part, "Performing Intercultural Toronto" examines theatrical activity in Toronto as a case study in the theory and practice of inter-, cross-, and multi-cultural theatre and performance. It focuses on the ways in which such work has contributed to the rehearsal and (re)construction of social identities, subjectivities, and cultural memories, and concentrates on the period since the Canadian Multiculturalism Act (Bill C-93) was passed in 1988.

In its promotional literature over the past two decades, the City of Toronto has regularly made two major claims: to be the world's most multicultural city and to be the third most active theatre centre in the English-speaking world. To what extent is the first claim reflected in the second? To what extent might Toronto serve as a "case study" for an examination of the critically contested issues of theatrical interculturalism and Canadian multiculturalism? And to what extent can the developing field of performance studies help to analyze what it means, and what types of cultural work it engages, to "perform intercultural Toronto"?

Within this theoretical framework I will begin by theorizing and historicizing intercultural theatrical activity in Toronto within the social, cultural, and legislative context of official multiculturalism and immigration, in particular as it relates to arts and culture. I will then consider, from two different perspectives, contemporary theatrical activity in Toronto that emerges from diverse cultures: "grass-roots" theatrical interculturalism and "mainstream multiculturalism."

Given the limitations of what can be done in 20 minutes, this paper will "map" the larger project, sketching out the broader picture of interculturalism in Toronto theatre.

---

Parie Leung, University of British Columbia

Theatron on the Grass: Urban Performances in the Idyllic City

In 2002, Vancouver-based theatre company, Boca Del Lupo, pioneered the first free, fully-professional, outdoor, all-ages summer theatre set in North America's third largest city park, Stanley Park. Since then, it has consistently produced and performed new works, almost annually, in this urban environmental setting, exploiting found spaces amidst trees, lagoons and other natural elements in the park for a range of theatrical effects. Artistic director, Sherry J. Yoon, and artistic producer, Jay Dodge, two of five founding members of Boca, have been dedicated to developing new works of physical theatre which aim to create innovative and extraordinary interactions between performers, spaces and audiences. Scenographic choices in *The Last Stand* (2002), *Lagoon of Lost Tales* (2003) and *Vasily the Luckless* (2005) each configured performer and audience relationships



differently. In all three productions, however, Yoon, Dodge and their collaborators used the urban venue of Stanley Park as narrative, inviting audiences to experience the park in unique ways. The urban setting of these performances also enabled Boca's contribution to the "Spirit of Vancouver" city campaign, aimed at reviving Vancouver's sense of community pride and spirit. I will outline the policies and practices which have both permitted and encouraged the company to produce works in the park and suggest ways in which their works both re-imagine idyllic urban spaces and activate them through performance. Research for this paper draws on media archives, newspaper articles, production reviews and interviews with members of Boca and the National Parks Board – the main sponsor for Boca's summer offering in the park.

---

**Kay Li, University of Toronto**

**Performing the Globalized City: Contemporary Hong Kong Theatre**

This paper explores how contemporary Hong Kong theatre is intent on presenting the city as globalized and cosmopolitan. Not only do the performances show the metamorphosis of Hong Kong from a colonial outpost of the British Empire to an international financial centre newly reunited to a modern rapidly developing China, they represent a city keen and proud to be part of a global community. Such global affinity counterbalances the claims to colonialism and nationalism, and shows how essential it is for Hong Kong to remain a city with a complex identity encompassing the Western, the national Chinese and the global.

With the resumption of sovereignty over Hong Kong by the People's Republic of China in 1997, theatrical performances in the city have the additional task of mediating between a past under British colonial rule and a future loaded with promises under the "One Country Two Systems" principle in the Special Administrative Region. Performances in contemporary Hong Kong theatre not only present the complicated and sometimes contradictory claims of colonial and national identities, they are also spaces for an ongoing dialogue between these

large issues and diverse gender, racial, social, political, economic and ideological groups making up the city of Hong Kong. The multiple discourses present Hong Kong as a cosmopolitan city, and urge the audience to promote and practice this global mindset actively to maintain the unique identity of Hong Kong.

These issues reappear in a large variety of performances, ranging from adaptations from traditional Chinese literature and modern Western plays, to new local plays focusing on either a single hero or a whole community. The paper will be presented with multimedia, and rare excerpts from productions in Hong Kong will be shown as illustrations.

---

**Mark McCutcheon, University of Guelph-Humber**

**"Dancing is not a crime": Staging diversity in the iDance rallies**

This paper investigates the production of hegemonic and counter-hegemonic versions of cultural diversity in the iDance rallies held at Toronto's Nathan Philips Square in 2000 and 2001. First outlining Toronto's dance music culture and the "war on raves" that began in the late 1990s, I then discuss how the iDance events staged a performance of dance culture as a neoliberal, normative form of "multicultural tourism" to protest the crack-down on "raves" by local authorities. Analysis of differences

between how the 2000 and 2001 iDance events were planned and orchestrated reveals how counter-hegemonic forms of cultural diversity emerged in these performances to work against the institution of iDance as an annual "cultural tourism" event for the city. In its failure to become Toronto's version of Berlin's annual Love Parade (whose suspension also signals a decline in the international dance music industry), iDance also differs from Pride and Caribana, two local annual events with which its organizers had forged tactical alliances, and from the Detroit Electronic Music Festival, to which organizers pointed as a model for dance-oriented cultural tourism. I conclude this paper with some reflections on causes of the global decline of dance music popularity, chiefly the urban flows of transnational capital, and the social threat that official powers perennially perceive in dance, and on the implications of this decline for sustaining diversity in cultural production and performance.

---

**Michael McKinnie, University of Birmingham**

**Theatrical Knowledge, Urban Knowledge: On the Critical Conjunction of Theatres and Cities**

Taking the conference theme as its starting point, this paper explores conceptual, historical, and methodological challenges that making a conjunction between the urban and the theatrical poses for performance research. Research into theatre and the city is often predicated on two related assumptions: by looking at theatre we can gain knowledge about the city, and by looking at the city we can gain knowledge about theatre. This paper argues that these assumptions may be valid, but that the process by which we gain such knowledge is more transitive and complex than is commonly acknowledged in performance research, and therefore deserves further investigation.

Conceptually, framing theatre as urban (and, conversely, framing the city as theatrical) involves identifying both mechanical and structural links between theatre and the city. Examples of mechanical (or direct) links between theatre and the city are often straightforward to locate: when a play incorporates the urban environment into its dramaturgical landscape, for instance. Examples of structural (or indirect) links between theatre and the city may be more difficult to trace: when transnational economics, local real estate markets, and a theatre company's building requirements intersect, for instance. How can performance research effectively theorize the way in which the conjunction between theatre and the city relies on both mechanical and structural links?

Historically, theatre has taken place not only in urban environments, but also in suburban, semi-rural, and rural ones. The critical representation of theatre as displaying urban features, and the city as displaying theatrical features, calls into question the extent to which the ostensibly urban practices of theatre have been historically dependent on non-urban environments and ecologies, and the extent to which the emergence of "the urban" as a distinct geographic category of the environment may have been, to some degree, theatrically inflected.

Finally, making a conjunction between theatre and the city poses methodological problems for performance research. What are the methodological challenges posed by the adoption of geographical concepts and methods by theatre studies, and what are the consequences of this critical appropriation?



James McKinnon, University of Toronto

Old York Plays Itself: Theatre as a Site/Sight of Community in Toronto, 1810-1830

Because of its inaccessibility, low population, lack of a dedicated theatre space, and hostile press, performances in early Toronto were relatively few and far between until the 1840s. Researchers seeking evidence of aesthetic and material practices have found little worthy of discussion in the available documents (comprising advertisements, personal letters, reviews, and anti-theatrical polemics), which focus instead on such seemingly peripheral concerns as describing the audience's clothing and waxing nostalgic about the late greats of the London stage. Yet if the evidence says little about the techniques and aesthetic standards of the early Toronto stage, this only indicates that, for the spectators, such matters were relatively unimportant. What the documents do show is that conceptions and reception of theatre in early Toronto, whether positive or negative, were rarely determined by aesthetic or artistic criteria at all, but by shifting and contested beliefs, values and attitudes about the roles of theatre in society and in their community. For early Torontonians, I will argue, theatre was not where citizens went to watch plays, but to watch each other, and the social significance of going to the theatre fluctuated radically as moral and political authority shifted from the aristocracy to the middle-class between 1810 and 1830: the whim of the governor or, later, the newspaper editor, could transform a seedy tavern into a respectable venue of high art – or vice versa.

Katherine McLeod, University of Toronto

Sounding the City — George Elliott Clarke's *Québécoisité* and Hybrid Urban Performances

Issues of performing the city inevitably lead to the question: what does a city *sound like*? I intend to pursue this very question in terms of how it informs the recent jazz opera, *Québécoisité*, with its libretto written by George Elliott Clark and music composed by D.D. Jackson. Set in the streets of Quebec City, the libretto cites geographic icons, such as the Château Frontenac, that define Clarke's poetics as preoccupied with the visual politics of place. Moreover, in performances held in Guelph and Vancouver, the performed sound *Québécoisité* extends beyond the visual by acoustically representing and challenging a *sound* of the city. In this case, the city in question is not only a centre of urban Quebec but also one that emerges from the jazz opera as a microcosm for urban soundscapes of Canada. What I am interested in is how *Québécoisité* speaks to larger questions of urban representation — for instance, how does the acoustic form, in particular, destabilize otherwise fixed representations of urban space? Opera has been utilized by Clarke in *Beatrice Chancy*, yet in *Québécoisité* he turns his attention towards the multicultural *sound* of Canadian urban space — an attention to sound that I hear as participating in dialogue with previous acoustic national projects, such as Glenn Gould's radio documentary, *The Idea of North*, producing a polyphonic sound of rural Canadian landscape. Another point of comparison in terms of the critical potential of embodying the city occurs in Toronto-based dancer Andrea Nann's recent performance of excerpts from Michael Ondaatje's *In the Skin of a Lion*, a novel that performs its own textual mapping of early-twentieth-century Toronto. Placing Clarke's jazz opera within the context of these interdisciplinary approaches to mapping the body upon the city, my paper will explore the potential for acoustic performance to both map and un-

map urban space. I hear this un-mapping as occurring when the complexity of a form such as jazz opera meets the complexity of urban politics, producing a clash that, although perhaps not harmonious, is critically productive in its dissonances. Considering how we as listeners desire to hear the sound of a city, I ask what dissonant sound calls for in our practices of listening to the city, or rather to the multiple sounds that continue to construct our understanding of urban soundscapes.

Yana Meerzon, University of Ottawa

An Ideal City — from Lessing's dramatic utopia to Brodsky's dialogical distopia

In his famous description of an ideal city, Plato finds no place for either poets, or artists, or exiles. Taking Plato's view of an ideal city as a point of departure, this presentation discusses two dramatic texts, Lessing's "Nathan the Wise" (1779), constituting the start of Enlightenment, and Brodsky's "Marble" (1982), celebrating its end, portraying an ideal city as a model of geopathology and nostalgia, the crossroads of exilic narratives.

Khai Nguyen, University of California, Berkeley

"Living within the Butcher's Skin:" New Images of the Human Being in *Truong Ba's Soul in the Butcher's Skin* and the Vietnamese theater of the Renovation

This paper focuses on Luu Quang Vu, a major playwright of the *doi moi*, or renovation period in Vietnam. Luu's plays reveal the relationship between performance and human rights through two major ways: they emerged during a brief time of free artistic expression in contemporary socialist Vietnam, and they perform a vision of human dignity that challenges the political and social status quo. *Hon Truong Ba-Gia Hang Thit* (*Truong Ba's Soul in the Butcher's Skin*), was one of Luu's hugely popular plays during the government's adoption of the 1986 *doi moi* policy of "creative freedom" and "free circulation" of works not considered "reactionary." The short lived period ended with the collapse of the Soviet Union and the Tiananmen Square massacre in 1989, when Vietnam reinstituted the state sanctioned "socialist realist" criteria for art. *Truong Ba's Soul* centers on the conflict between the body and the soul in the main character Truong Ba, whose soul is put into the body of a butcher in order to preserve his life. Truong Ba struggles to maintain his dignity in a foreign body, and finally chooses to give up his life to preserve the purity of his soul. A human being must live with dignity or not at all; that is, he must live in an environment that supports his pure soul, rather than subsist in a depraved and impoverished setting that will ultimately corrode his own will. A study of critical articles and reception to Luu's play in major Vietnamese journals reveals that his emphasis on the need for a good "body" or "environment" calls for the evaluation of the socialist "environment" and the well-being of citizens, or souls, within it. This play is an example of the ways that Vietnamese contemporary performance challenges the social and political status quo by performing images of what it means to be a human being: a human being thrives in an honest, nurturing relationship between the soul and the body, between the human self and his environment.

Glen Nichols, Université de Moncton

"Moncton Sable" and the Rejuvenation of Acadian Theatre in Moncton



Since the mid-1990's Moncton Sable has been at the centre of a rejuvenation of Acadian theatre in south-east New Brunswick. Founded by Louise Lemieux, a renowned lighting and stage designer, and several graduates of the drama program at the Université de Moncton, the company has produced a modest number of productions (approximately one per year) which have been marked by scenographic and dramaturgical innovation far outstripping the size or number of their shows. Most of their pieces have evolved with the collaboration of Acadian novelist and poet, France Daigle, whose work incited their imagistic, exploratory, improvisational approach to creative theatre. The titles of some of their earlier works point to this poetic style that explored the ramifications of the element in question without worrying about plotlines and narrative structures: *Sable* [sand, and hence the company's name], *Foin* [hay], *Craie* [chalk]. This paper will examine how their more recent work builds on this imagistic foundation while moving to develop other playwrights and encourage other artists.

---

**Anne F. Nothof**, Athabasca University

Sarah Bernhardt's Edmonton Apotheosis at the Empire

In January 1913, at the age of 68, Sarah Bernhardt performed the fifth act of Dumas' *La Dame aux Camélias* at the second Empire Theatre in Edmonton. She was on tour with Martin Beck's New York company, providing a tragic finale to the vaudeville acts which comprised the first half of the show. Her response to Edmonton was euphoric, despite the "ferociously piercing cold"; and she prophesied that "with remarkable rapidity it will be ravishingly beautiful."

Edmonton playwright, Stewart Lemoine, brings Bernhardt and her vision of Edmonton into the present in his latest play, *At the Zenith of the Empire* (Varscona Theatre, November 2005). Her ironic comments on the conditions under which Edmontonians survive underscore a tenacious local pride, and the opportunity to live "free of old notions." Her observations on the vibrant Edmonton theatre scene in the early 19<sup>th</sup> century point to the current scene, and posit the social value of theatre practice and attendance. By enacting the response of Edmonton citizens to her visit, Lemoine comments on contemporary audiences. In replaying the scenario of Dumas' play in terms of two local lovers, he shows that life indeed imitates art. He also celebrates the interaction of local theatre artists and community by deconstructing his characters as actors in his own theatre company, Teatro La Quindicina. The "muses" are "Alberta's daughters." The Empire in which Bernhardt performed would eventually be demolished, but the theatre experience will continue.

*At the Zenith of the Empire* is a witty meta-theatrical and meta-historical representation of a city which interrogates the many intersections of theatre and community.

---

**Rob Ormsby**, University of Toronto, Mississauga

Putting Citizen Shakespeare to Work?

This paper examines how the theatre company ShakespeareWorks models citizenship through the performance of Shakespeare, as well as the company's relationship as a corporate artistic citizen to the city of Toronto. ShakespeareWorks was formed in 1998 when the Ontario Government removed Shakespeare from the provincial curriculum. At the height of political tensions between Ontario and its capital, the Toronto-centered company members began teaching Shakespeare performance

workshops in area schools, and view themselves as doing what government failed to do: developing citizens through education. Furthermore, the custom-built

waterfront theatre erected for ShakespeareWorks' inaugural production in 2004 was deeply embedded in the geographical, cultural and political life of the city. Yet ShakespeareWorks does not explicitly perceive itself in terms of its relationship to Toronto. Instead, the company understands itself as serving Shakespeare, and through that service, it seeks to overcome differences of race, gender, and history through appeals to the "common humanity" supposedly inherent in the playwright's scripts, rather than interrogating specifically Torontonians or even Canadian political and social questions. I propose to examine the contradictions that emerge

between the company's historically defined civic identity and the liberal humanist universalism implicit in their educational and theatrical projects. Specifically, I will explore what kinds of citizens ShakespeareWorks hopes to create, the benefits and shortcomings of such citizenship, and how the community of students and public audiences perceive Shakespeare functioning in their civic lives.

---

**Eric Paul Parent**, UQAM

Chronos or Scripting the City Through Real-Life Simulations

*Chronos*, a real-life simulation produced by Eric Paul Parent, premiered on July 16, 2005.

Real-Life Simulations (RLS) are interactive and immersive theatrical plays which transcend Augusto Boal's methods and Janet Cardiff's audio and video walks. RLS combine authentic urban locations with a part factual, part fictional intrigue. The goal of RLS is to transform the participant-spectators into the main characters of the intrigue. RLS provide the participant-spectators with the impression that they are taking part in their own movie or that they have stepped into the shoes of their favourite fictional hero.

During the simulation, eight participant-spectators, in collaboration with a team of eight actor-improvisers, act in real-time, and in real locations, such as the Montreal Subway, the Olympic Stadium's Press Gallery or just a simple apartment. As the action unfolds in the streets of Montreal, micro-cameras, hidden on the actors, serve as objective witnesses and allow the participant-spectators to review and analyse their "performances" after the event's conclusion.

Although at the beginning of the RLS the participant-spectators are informed of the theatrical convention, everything is put into place, from props to acting, reinforcing their belief in the reality of the situation offered by the actors. Based on the theories of play as an essential part of Human Social Development, Real-Life Simulations serve as a laboratory where people can rehearse life and learn to become the "directors" of their own social roles.

---

**Helen Parkinson**, University of Western Ontario

Spatial Interventions: Reading Visual Transgressions in the Public Sphere as Forms of Radical Democratic Inscription

The term "spatial intervention" defines a functional and diverse group of visual practices, including graffiti, installation work, poster work and other forms, that intervene in public space with-



out social or legal legitimization. Frequently, these products are without title or authorial claim – they are afloat in public space. However, such work disrupts the unsuspecting viewer's visual field provoking a singular response defined by the interrelation of the subject, object and context. Through the theoretical framework of "general history" as described by Michel Foucault, this paper explores a variety of alternative visual interventions in a manner that is attentive to their impact upon the public realm that they inhabit. Furthermore, this paper proposes a general method for critically encountering these disperse practices. Intervention work, I propose, intervenes between public and private space – introducing elements of discourse foreign to public expectation or desire. By making their presence known without recourse to social sanction, interventions offer a forum for public expression for those without a public platform. Visible between expected social and public codes of presentation intervention works are situated in a liminal space as both internal and external to the discursive formation of the public. Through non-structured practices that favour interruption, discovery, contextuality, marginalization, anonymity, in-between-ness and conversation spatial interventions promote a radical visual democracy. Through an analysis of the signification and significance of such work, I propose that interventions be assessed as a generalized practice through which praxis may be attained.

---

Chandrika Patel, University of Exeter

Underground - Overground Asian Theatres: Diaspora Space and 'Play-ing' In Contested Terrains

In this paper, I aim to explore the notion of 'Diaspora space' (Brah 1996) in context of language and English based Asian theatres in UK. I examine the period in which the English based Asian theatres emerged, in the context of the 'underground' language based theatres and possible interpretations of their co-existing identities of their non-funded and funded status in UK. The language based theatres in Gujarati, Bengali and Urdu/Hindi were first reported in Naseem Khan's *The Arts Britain Ignores* in 1976. Her conclusion of them being 'hole and corner affairs' still ring true in 2005 as they continue to be mostly connected to community and cultural venues as opposed to 'theatres', unlike their funded contemporaries such as Tara and Tamasha theatre companies. I examine the 'community framework' behind the endurance of the language based theatre practices and their sustained popularity despite their 'inferior status amongst British Asian Theatre practitioners'.

---

Wes. D. Pearce, University of Regina

"Pride, Prejudice and Performance: Pride Parade as City"

Pansy Man and Sissy boy were quoted as saying "we're here to save Pride from heterosexuality"

This paper is an examination of the complex (and sometimes uneasy) relationship that surrounds annual urban pride celebrations. It could be argued that early demonstrations for 'gay liberation' and 'gay and lesbian rights' began as somewhat disorganized agitprop theatre. The events were politically charged and almost always spawned by an outrageous act by civic authorities (usually the police). The evolution of the big urban parades has probably eclipsed society's growing tolerance/acceptance of gay and lesbian people and in many cities the 'last Sunday in June' has become a huge tourist event. This paper seeks to examine how gay pride parades perform the city. Pride parades

(more than most other civic parades) seem to provide an interesting study in theatrical practice because while often not being traditional theatre the lines between participant, spectator and performing site can be quite intermingled. But Pride Week Toronto works very hard to 'perform' Toronto as something other than it is and Pride Prince George fights very hard to 'perform' Prince George in a way that many of it's residents don't wish to see. The shape of large Pride celebrations may be changing shape and focus and I think it is telling that in 2005, the Toronto Star's Rosie DiManno writes that "yesterday's parade could have used a shade more rude, lewd and crude".

---

Don Perkins, University of Alberta

Enlightening Shadows: Exposing the City in Daniel David Moses' "City Plays."

My paper looks at the Trickster roles the city of the living plays against the ghost- and spirit-city of the dead in two of Daniel David Moses' "city plays": *Coyote City* and *City of Shadows*. I refer to the Trickster not as a being, but as suggested by Allan Ryan, as a doing, and by Lewis Hyde: "Trickster is the great shape-shifter, which I take to mean not so much that he shifts the shape of his own body but that given the materials of this world, he demonstrates the degree to which the way we have shaped them may be altered" (*Trickster Makes This World*, 91).

Moses has recalled being the only student in a tutorial group "who disagreed with the assumption that profit was an essential motive in human nature." The profit motive, expressed as material appetite and the drive to commodify, is a negative throughout Moses' city plays. Ironically, since the two cities are contiguous—not analogies but homologies, different developments out of a common origin that reproduce yet challenge each other— the negative becomes exposed for what it is partly by exposure to its own "shadow."

That is, the two cities might even be seen to serve as transparencies for each other, in terms suggested by Homi Bhabha, in "Signs Taken for Wonders," "processed into visibility through the technologies of reversal, enlargement, lighting, editing, projection, not a source, but a re-source of light."

---

Allan Pero, University of Western Ontario

Media and the Universal Athlete: The Spaces of Cocteau's *Wedding on the Eiffel Tower*

As is well-known, Jean Cocteau coined the term "universal athlete" to describe an apparently impossible figure: an individual who would single-handedly write, present, costume, furnish with musical accompaniment, play and dance a theatrical piece. By way of substitution, Cocteau offers a metaphor for this impossible figure: "the friendly group." In Cocteau's play, the group is allegorized as both a substitution/extension of the human body; the body is a kind of excess, manifesting a spatial tension of metaphor and metonymy. Yet a problem surfaces: how can something substitute (be a metaphor) and extend (be metonymic) at the same time? Such a problem redounds upon his thinking about Paris (on Bastille Day) as a cultural site. But another question I will address arises: why does the ceremony take place on the Eiffel Tower? Eiffel was one of the pioneers of "weightless architecture," a space in Modernity that alters, contorts, or eliminates the consistency of masses and volumes. This spatial disruption informs the role of media in the poetics of bodies and voices. The architectural "symbol" of Paris is a



symptom of the re-imagining the relation of body and voice to media. Rather than fall into the snare of imagining the "reduction" of bodies to "machines" or objects, Cocteau's staging of the text suggests that the technologies of media *produce* bodies that paradoxically resist incorporation. In this sense, Paris itself is a medium or the ground that necessarily affects how the body performs the city.

---

Jacqueline Petropoulos, York University

Diasporic Spaces in Djanet Sears' *Harlem Duet*

This paper seeks to address the conference theme of the city and theatre by discussing the significance of the city as a diasporic space in Djanet Sears' *Harlem Duet*. As Leslie Sanders argues, Harlem in this play serves as an important international, gathering place for subjects of the African diaspora. As I intend to argue, the city also accretes various historical and cultural meanings related to African American social and political struggles, as depicted in the play's use of multiple time frames and locations to serve as a backdrop for the present action of the play. Not merely a locus of African American history and culture, this play depicts its protagonist as a Canadian exile; it also uses the signifier "Canada" to depict the absent father figure, whose relationship to the protagonist Billie is ambivalent at best. This paper proposes to examine this question of exile and diaspora space in *Harlem Duet* in order to think further about the kinds of meanings around home and identity that figure into Sears' depiction of cityspace. I frame this discussion with theories on African Canadian diasporic representation drawn from the work of Dionne Brand and Rinaldo Walcott. Brand's theories prove particularly relevant to Toronto as a locale, which she reads as a gathering place with less positive connotations than the Harlem of Sears' play. Brand's theories, however, help us to understand why Sears might prefer to set her play in "an elsewhere" rather than in her own homeland. In so doing, my paper seeks to consider how the concept of diaspora space in Sears' text destabilizes nationalist frames and borders of cultural identity in order to advance cross-cultural dialogues and transnational political struggles with respect to the representation of race.

---

Natalie Rewa, Queen's University

Engaging an urban imagination – Levine and Lévesque

A scenographer's engagement with the city is the focus of this paper. The design of a city maps human experience onto the landscape so that performance interventions which are site-specific highlight the spectator's participation in an accretion of urban culture. Recent examples of the city in the selected work of designers Michael Levine and Danièle Lévesque suggest that the inscription of the urban onto the stage confronts it as ideological expression and not merely as a representation of place for interaction. I propose to discuss how the City becomes an object of observation both in the process of design and in the experience of the performance in the work of these two scenographers. Prominent in the discussion shall be recent examples from the work of these two scenographers. Michael Levine's scenography for opera – *The Ring Cycle* mounted by the Canadian Opera Company (2004-2006) and selected examples of work for the Paris Opera – take up the city as the physical and historical expression of desire and aspiration. Danièle Lévesque's scenography repositions the city as she deploys specific locations or objects filled with connotations in the design of *L'Asile de la pureté* (2003, 2004) and *L'Addoration* (2005). The

presence of City in these scenographies shall be considered as dynamic source of knowledge and which when expressed in the material terms of the *mise en scène* engages the spectator in a parallel narrative to the immediate human action.

---

Judith Rudakoff, York University

Recovering/Uncovering: Heritage Reclamation and The Clanwilliam Arts Project in South Africa

An introduction to the heritage reclamation project initiated by Mark Fleishman and Cape Town's Magnet Theatre in 2001 which takes the form of an annual 10-day arts residency for young children and youth in the rural town of Clanwilliam, South Africa. This presentation will introduce Magnet Theatre's work in Clanwilliam from the perspective of the project's three fold goals: to provide access to the arts for school age children who have been denied access; to train student facilitators to work in rural areas in arts development; to attempt to reconstitute the lost heritage of the /Xam by reconnecting story and landscape. It will refer to Fleishman's extensive research into the /Xam and the historical transcription work of Bleek and Lloyd from their collection housed at University of Cape Town.

Clanwilliam is located 300 kilometres outside of Cape Town on the N7 highway that runs north to Namibia along the western side of the South Africa, 60 kilometres from the coast in the foothills of the Cedarberg Mountain range. Permanently settled since 1725 and originally known as Jan Disselsvalleij, the town's name was changed to Clanwilliam by Sir John Cradock in 1814 who named it after his father-in-law, the Earl of Clanwilliam. With only a few thousand inhabitants, and like all rural South African towns, it is split down the middle: on one side an affluent fast-growing, mostly white area known as the Town and on the other side, a sprawling, run-down area occupied by the black population, known as the Township. Surrounded by farmland – rooibos (red bush) tea and citrus - and wilderness area, Clanwilliam has a fast developing tourism market focussed on wild flowers in springtime and the extensive rock art in the surrounding wilderness areas. The rock art is evidence of the fact that the area was inhabited for centuries prior to the colonial arrival by the /Xam, a group of San (Bushman) hunter-gatherers who were the real first-peoples of what we now know as South Africa.

---

Birgit Schreyer, University of Toronto

Marveling in the Absence of the Real Thing: The Performance of Representation by the new Canadian Embassy in Berlin

"[I]dentity is a marker of an imagined authenticity." (A. Filewod)

Since the collapse of the Eastern Bloc and the fall of the Iron Curtain, the landscape of countless European cities has been subject to massive changes, both visibly and ideologically. The location of the newly re-opened Canadian Embassy in Berlin, Germany, is the former no-man's land and death zone of the Berlin Wall; yet this very piece of land is now destined to turn into a metaphor for a fresh, better, and progressive era in Germany's (and Europe's) history of international relations. The new building itself incorporates remarkable features that make it visually attractive and intellectually stimulating but also unique within international embassies in Germany. Instead of closing itself off from public life by strictly regulated public access and a hidden location, the Canadian Embassy's architectural and infrastructural concepts signal a very different approach: it was



designed to represent the qualities of the Canadian people and their country: open, accessible, diverse and innovative.

My specific interest lies in the performative character of this representation of culture and nation. What do the features of this "performance" convey, which facets of Canadian identity does this – extremely selective – representation offer? How do specific space and time conditions come into play, and how do the receptive environment ("audience") and the "performer" respond to, and model, one another? Representation and performance of nationhood have been an issue of debate in Canada from the early settlements to the late 20<sup>th</sup> century. This paper explores how this form of representation, the "performance" of the Canadian Embassy, fits into the "tradition" of performing national identity.

---

Gavin Semple, University of Calgary

#### The Urban Mise en Scène and the Politics of Representation

Referencing Marxist theories and phenomenology – a platform of critical/political phenomenology – this paper examines the effects of systems of representation and their respective technologies on the urban mise en scène and the performance transactions between that urban mise en scène's fictions, narratives, myths, and "lifestyle" ideals and the nature of representation in current theatre scenographies.

More specifically, it compares the intersections, contingencies, and influences of theories of contemporary city and community planning, the interrelationship of architectural space and body, clothing and fashion, furniture ergonomics, to a variety of scenographies and performances in both urban and theatrical settings.

How do urban ideologies impact local and often diverse cultural practices and forms and how are these mediations and transformations reflected in individual theatre companies and theatre in general? Can cultural/political systems – frames, structures, perspectives, and mindsets – be critiqued and challenged within traditional models of theatre practice created and subsidized by these same cultural/political models? In cultures whose prereflective perceptions are predominantly scientific and technological are the purposes of art being confused, obfuscated, restricted, and controlled by economic exigencies and mediations, narrowing the field of inquiry, critique, and creation as a consequence?

---

Paula Sperdakos, University of Toronto

#### An Actress's Story: The Lonely Road of Margaret Bannerman

By the mid-1920s, Toronto-born Margaret Bannerman (1896-1976) was so celebrated a performer in London's West End that the English critic M. Willson Disher could say of her, with only a small degree of hyperbole, that everybody in England knew who she was. This was largely on the strength of what another critic, W.A. Darlington, called her "amazing performance" as Lady George Grayston in Somerset Maugham's satirical play *Our Betters*, which became the talk of the town, and ensured *Our Betters* the unusually long run of 548 performances. Less than 15 years later, however, two failed marriages, a nervous breakdown and a string of box-office failures had taken their toll, and when in 1940 an offer arrived from the manager of Toronto's Royal Alexandra Theatre to repeat her most famous success, she was virtually penniless. Although her career as a constantly

employed performer continued for another three decades in the United States, onstage in regional theatres, on cross-country tours and in films, Margaret Bannerman has been lost to history; her story essentially forgotten. This paper will serve as a brief introduction to a remarkable theatre life that, for all of its distinctive elements, in many ways is emblematic of the capriciousness of celebrity and of the lonely and precarious existence of any actress, in any time.

---

Mariette Thériège, University of Ottawa

#### Secondary school drama / theatre education and the question of identity in a minority context

In this day and age, one can hardly be unaware of the importance to give to the concept of identity, whether in the urban or rural context. The concept of identity – closely linked to the representation each person has of himself, as well as to the improved status of individual differences – is evolving ever more rapidly because the current social reality is more and more often combined with a conception of diverse identity. On the face of it, translating the respect of each person's identity into teaching strategies within the school context, and taking part in the promotion of a sense of relatedness with a community prove to be an arduous task. Moreover, when this task is to be performed in the context of a linguistic minority, it represents a major challenge. The aim of this presentation is therefore to reflect upon the role of drama/theatre in identity construction within secondary schools. We base our reflection on 58 interviews of students from three French-language secondary schools in Ontario. The content analysis of these interviews rises to a questioning of the conditions that need to be in place in order to promote the recognition and the importance of drama/theatre in schools, and the sense of commitment of parents and community to artistic events. The presentation also mentions the difficulties in identity that are inherent in the context of Ontario's francophone linguistic minority.

---

Mark Turner, University of Toronto

#### Re-Presenting the Outposts: Interpolations of Rural Newfoundland and Labrador in Two Plays by Michael Cook

When Michael Cook came to Newfoundland and Labrador in 1965 he quite consciously decided to appropriate the cultural material of his adopted home as the subject for his plays. A native of London, England, and descendant of Anglo-Irish parents, Cook undoubtedly perceived a certain degree of equivalence in the cultural material of his birthplace and his adopted home. But the dramatic tradition to which his own writing is indebted – namely European modernism – is itself wholly other to the dramatic traditions practised throughout the province. Moreover, in taking St. John's (the urban centre of the province) as his adopted home, his understanding and interpretation of the culture(s) of rural Newfoundland and Labrador were influenced, if not somewhat marginalised, through this specific and unique urban lens. To say that a certain degree of antipathy exists between St. John's and the remaining rural parts of the island is itself an understatement; the former is often criticised by the latter for its inability to demonstrate understanding and sensitivity of its cultural practices. Writing from this vantage point, one which can be read as a colonially informed one, Cook's plays offer us a unique understanding of the cultural material of rural Newfoundland and Labrador. This paper will examine the construction of the rural Newfoundland and Labrador other in *The Head*,



*Guts and Soundbone Dance* (1973) and *Jacob's Wake* (1975) through a discussion of (1) literary style; and (2) the influence of urban perceptions and stereotypes of rural Newfoundland and Labrador.

---

Anton Wagner, York University

Canada's Cultural Revolution: Creating the Perfect City

On June 21, 1944 a delegation representing 16 national arts organizations read a ringing manifesto to the House of Commons Special Committee on Reconstruction and Re-establishment on Parliament Hill in Ottawa. Speaking on behalf of several thousand artists, their *Brief Concerning the Cultural Aspects of Canadian Reconstruction* asserted that the creative arts stood in a key position in the culture and industrial development of the whole nation. The artists' *Brief* was particularly concerned with the lack of distribution of the arts in Canada. "Millions of persons living in Canada have never seen an original work of art, nor attended a symphony concert or a professionally produced play," the delegation stated. "Millions have opportunities neither for realizing their own talents nor for achievement in post-educational fields."

The utopian 1944 *Brief* called for a governmental body such as a Ministry of Culture or a National Arts Board, substantially increased funding for the National Gallery, the National Film Board, the National Archives and the CBC; the establishment of a National Library, a state theatre supplemented by a chain of regional theatres; a national orchestral training centre; the promotion of Canadian art and artists internationally as "the face of Canada abroad" and the funding, at an additional cost of \$10 million, of 550 community art centres in cities and towns throughout Canada.

This paper will highlight the main cultural leaders in this movement towards cultural democracy, how they organized across Canada, how the government responded, and how this movement, culminating in the founding in December of 1945 of the Canadian Arts Council, now the Canadian Conference of the Arts, lay the groundwork for the Royal Commission on National Development in the Arts, Letters and Sciences in 1949 and the founding of the Canada Council in 1957.

---

Sarah G. Waisvisz, McGill University

"This only is the witchcraft I have used": *Harlem Duet* as a Feminist Adaptation of *Othello*

Rather than attempting to label Shakespeare or his plays as feminist, this paper is interested in what happens *after* Shakespeare, and in how feminist readers and writers work to "remember Shakespeare differently" (Neely 244). What exactly is at stake here? Must feminist writers transgress and cross the boundaries of the Shakespearean canon in order to reconcile or redress issues in his work that they find incompatible? Keeping in mind Shakespearean critic Linda Bamber's strategy which "locates the feminism in the critic-- not in the author or even the work" (2), I am interested in feminist revisions of Shakespearean plays, and how these adaptations, as acts of resistance, interrogate and interpret the 'original' Shakespearean plays from a feminist perspective and re-write and re-shape Shakespeare with tremendous consequences.

Canadian writer Djanet Sears's 1997 play *Harlem Duet* is a feminist adaptation that "remembers" Shakespeare's *Othello*

"differently." With Elizabeth Grosz's criteria for a feminist text as my rubric, I will show how *Harlem Duet* ultimately shifts how Shakespeare's *Othello* can be read. By creating a charged space for dialogue about race and relationships within the black context that is othered into non-existence in *Othello*, *Harlem Duet*'s focus on contemporary race relations, assimilation, and racial solidarity cannot be undervalued. Sears successfully "exorcises" the ghosts haunting Shakespeare's *Othello* by not shirking from, indeed by highlighting, the racial tensions of current North American society. *Harlem Duet* demonstrates how adaptations are sometimes collaborative, sometimes oppositional, but always in fervent dialogue with the original text.

---

Jerry Wasserman, University of British Columbia

New Collective Creation on the West Coast

The current renaissance in Vancouver theatre has been driven in part by three companies, founded in the mid-1990s, that have revitalized and re-invented the traditions of collective and collaborative creation that so energized Canadian theatre in the 1970s. Newworld Theatre, Boca del Lupo and The Electric Company have embraced theatrical internationalism in place of the nationalist and regionalist ideology advocated by companies like Theatre Passe Muraille, The Mumpers' Troupe, Tamah-nous, and the *Paper Wheat* collective in the seventies. The multicultural composition of the companies, their embrace of new technologies and their interest in site-specific performance also distinguish them from their predecessors. Largely graduates of local theatre programs, these artists have committed to making theatre in their home community but have at the same time pursued local, national and international collaborations that reflect the 21<sup>st</sup> century perspective of Vancouver. I want to look briefly at the history, composition and agendas of the three companies, begin to explore their innovative working methods and new creative configurations, and cite plays by each of them as case studies in the making of a bold new cultural ecology that has transformed Vancouver into a power centre and model for the new Canadian theatre.

---

Robin Whittaker, University of Toronto

Fifteen Lives and Flicked Switches: The Reviewer and Theatrical Professionalization in Edmonton in the 1960s

*The Edmonton Journal's* Women's Section editor Ruth Bowen heralded the opening of the first sustained professional theatre in Edmonton with proper socialite prose: "First on stage at The Citadel were the dignitaries who participated in the formal opening of the beautiful little theatre which the erstwhile Salvation Army citadel had become.... The curtain was down, the stage lighted, great baskets of gold and bronze chrysanthemum stood at either side and a ribbon was cut by the Lieutenant-Governor, the Hon. J. Percy Page.... This was a social occasion.... For tonight, the first play [will be attended by] a gilded audience.... They are the patrons who are supporting the first season of eight plays by reserving the house for \$100. There will be a buffet supper."

Taking postcolonial metaphors of national and professional "maturation" and "reperformance" as its backdrop, this paper considers the shifting focus of theatre commentary in *The Edmonton Journal* during the 1960s as a product (and a catalyst) of early theatrical professionalization in Canada. By comparing media attention on amateur theatre practice with that of profes-



sional theatre practice before and after the opening of Edmon-ton's Citadel Theatre in 1965, the paper studies one important example of the effect of print-media commentary on the devel-opment of Canadian theatre during the mid-Twentieth Century. At the same time, it recovers the voices of several forgotten theatre reviewers in what is now among Canada's most prolific theatre-producing cities.

---

Ann Wilson, Guelph University

#### The Importance of Being Earnest and the City

Wilde's *The Importance of Being Earnest* insistently maps London. In addition to Jack having been left in a leather bag in the cloakroom at Victoria Station (235), Wilde refers to London in *Earnest*: Algernon's flat in Half-Moon Street (217); Jack's alter ego, Ernest, having a flat at B. 4 The Albany (222); Lady Bracknell's purported concerns around education and ensuing violence in Grosvenor Square (223); and, Jack's house in Belgrave Square (223). Most of the references to London in *The Importance of Being Earnest* are to prestigious residential addresses which are identifiers of class.

An exception to the clear implication of residential addresses with class is towards the end of Act One when Algernon pro-poses to Jack that after dinner they might "trot round to the Empire" (239). The Empire Theatre of Varieties was a music hall in Leicester Square which, in 1894, had been embroiled in a controversy around licensing that hinged on charges of im-morality: "indecent display on the Empire stage itself, and prostitution going on its second-tier promenade" (Donohue). Algernon's suggestion that he and Jack go to the Empire carries implications relating to class: the upper-class Algernon wants to venture to a music-hall which attracted the "regular music-hall audience, augmented by the high-toned, well-heeled gentle-man (actual or would-be)" (Donohue). The Empire, purportedly "the most luxurious venue in Leicester Square and in Britain itself" invited patrons to partake in the performance of erotics, whether the fare was offered on stage or in the promenade (Donohue). This flouting of respectability is an aspect of Alge-rnon's tendency towards dandyism which, as Alan Sinfield has argued, is predominantly an effect of class rather than signifying homosexuality. Yet, within the eroticized sphere of the Empire, both in terms of its on and offstage offerings, dandyism includes dissident sexual behaviour which, in the terms of Wilde's trial, two months after *The Importance of Being Earnest* was first performed, begin the consolidation of the homosexual as a rec-ognizable, visible type.

---

Jonah Winn-Lenetsky, University of Minnesota

#### Contestations of Identification: Drag Performance and Queer Tourism in Key West

This paper is an attempt to formulate the relationship between queer subjectivity formation, performance and networks of queer tourism. My methodology utilizes drag performance and other cultural texts generated in and around one of the world's top GLBT tourist destinations: Key West, Florida. This small Atlantic island is at the center of a revision of what it means to identify as Gay/Lesbian/Bisexual or Transgender at the beginning of the twenty-first century. Through an examination of cultural texts and performances surrounding Key West during the last five years, I show how these representations bring GLBT subjects into language and simultaneously appropriate places and

histories, remapping them within the late capitalist discourses of queer tourism. Scholars have generally considered male drag subversive and destabilizing of gender and sexual categories. Through an analysis of two specific drag performances, I argue that drag in Key West has a dual function as both conservative and interrogative. Conservative drag performances reaffirm traditional gender and sexual categories, while interrogative ones question even the confining sexual categories produced by traditional male drag performance itself.

Through analyzing Key West, it is possible to examine the rapid claiming of both the spaces and histories of Key West during the 1980's and 90's by the GLBT tourist market. This erasure also extends to the other communities and cultures who have dominated the island during its history and makes invisible the bodies and labor of the service workers and immigrants cur-rently on the island.

---

Sarah Wise, University of New South Wales

#### Koorioke

A Koorioke night happens when a karaoke event is planned at the pub in Redfern, the inner city Aboriginal community at the heart Sydney. The bar is temporarily set up with a monitor, speakers and microphone, and it shifts into a space of contingency. This is a relational space, originally configured as a place for veterans to drink and gamble and reconfigured as a space for a community with huge variety. The heterogenetic mix includes Aboriginal people from all over Australia as well as many generations of immigrants brought into one venue for public interaction. Networks form as a screen produces lyrics chosen from a common library, and unexpected conjunctions are born of song in a public and relational space.

During this theatrical performance of singing someone else's song a character is created, one that is momentarily alienated, and at the same time freed. The boundaries of social condition-ing are tested in this public and playful place. Koorioke has a playful nature. It is an ephemeral space, where unexpected behaviours intervene with the pub ambience. In this place there is reflexive interaction, where social relations can be re-thought and new ways of engaging with others are tried. Public interactions are reconfigured, as possibilities are tried out. Any interaction that does not work is dropped aside as playfully as it was introduced. As public relations are reconfigured, Koorioke allows for a political endeavour under the guise of a playful per-formance space.

---

Sarah Wishart

#### Scrambling to remember: in the wake of the changing city

Often I notice new buildings in London without being able to remember what had been there before. Histories change almost overnight and the new surfaces don't show any remnants of the old. This makes re-development feel like something covert, something that happens in the dead of night; something that moves like a ghost; something that we don't notice until it is too late. The construction of new buildings, new centres, and new shops seems essential to a city's identity, yet in contrast the identities and histories erased in the process feel marginal.

The trouble with re-development is not that it is a ghost, but rather that it silences the ghosts left in its wake.



There is, therefore, an understandable anxiety about development within the communities it affects, a fear that something is going to be lost. I will examine the importance of capturing these spectral histories by looking at the work of Graeme Miller. Miller's audio installation

'Linked' in London's eastern suburbs, is an attempt to re-insert lost stories back into a space deeply scarred and affected by development. This project raises questions about how we can read and write ourselves back into an altered landscape, and what are the responsibilities of

performance in enabling people to view a different terrain. If theatre has the ability to create landscapes and worlds, how does it do that upon a new surface that appears to be resistant to the ghosts?

---

**Claire Wootten**, University of Calgary

Scene to Seen: The National Ballet School Acts Locally

Over a 46-year history, the National Ballet School has been a significant force in positioning Canada as a world-class leader in ballet training. In keeping with founder Betty Oliphant's vision, the School continues to offer international-level conservatory training for dancers and a comprehensive training program for dance teachers. The success of these programs is seen on stages around the globe. But what of more local effect? In what ways is the National Ballet School, as an iconic site of performance and pedagogical training, engaging with the more immediate community—its city? Under the innovative artistic directorship of Mavis Staines, the School's image has shifted from monastic enclave to beckoning cultural partner. From open houses to open classes to the transparent walls of Project Grand Jeté, the National Ballet School is demystifying itself and the art form.

---

**Karolina Wróbel**, Tufts University

Urban Agenda: Celebrating Jewish Heritage and Culture in Poland; A case study of the Jewish Festival in Kraków

The annual Jewish festival in Kraków, Poland, has served as a cornerstone in celebrating Jewish heritage and culture on Polish soil for seventeen years. In July of every year downtown Kraków is transformed into a stage turning every city inhabitant and passer-by into an audience member and participant in Jewish music, theater and dance. The city is the venue in which different generations, ethnic and religious groups can come together in the same space and time to interact and celebrate Jewish culture. The choice of the city is in itself significant. Kraków, located in Southern Poland about one hour drive from Oświęcim (Auschwitz), the most notorious concentration camp, had a large Jewish population prior to the Holocaust. It is perhaps the location that makes Kraków such a fitting site for celebrating Jewish life and culture where millions have perished only six decades earlier. It signifies the rebirth of Jewish culture on Polish soil.

The cyclical nature of the festival reinscribes the importance of the festival as a local, national and international event serving as a reminder of Poland's multiethnic and multicultural past. As such, the Jewish festival helps to manifest Jewish culture as part of Poland's national identity and memory. The popularity of the festival attests to the fact that performance and theatre can function as educational vehicles with potential to question, if not challenge, notions of national self-perception. In essence, the

festival helps to legitimize Jewish culture in Poland's collective memory by transforming the city into a subversive political platform through performance.

---

**Keren Zaiontz**, University of Toronto

Historic District or Designer Ghetto?: The Containment of Toronto Artists in the Gooderham and Worts Distillery District

In Toronto, the on-going spectacularization of the city's dominant cultural institutions and spaces – namely, aesthetic renovations of the Royal Ontario Museum, Art Gallery of Ontario, Canadian Opera Company, Distillery district, and Yonge-Dundas intersection – stand in relief to neoliberal municipal and provincial strategies that have instantiated unprecedented income disparities, mass transportation shortages, homelessness and public housing crises (Keil and Boudreau 2005). Of all the urban renewal projects listed, the Gooderham and Worts Distillery district has had the most dramatic influence on the Toronto theatre community since the emergence of regional playhouses in the early 1960s and alternate playhouses in the early 70s. Previously, Toronto theatre companies Nightswimming, Mammalian Diving Reflex, Native Earth Performing Arts, Necessary Angel, and several other organizations were spread out across neighbourhoods in the city. Now these diverse companies generate art in the same touristed locale. What are the implications of positioning self-consciously political, non-profit theatre companies in a tourist zone? The theatre companies' mass-move into the renovated Case Goods warehouse, where most of the troupes reside, represents a remarkable shift in the alternate theatre movement, which sought out "indeterminate" urban spaces in the Annex and Queen West neighbourhoods. Unlike neighbourhoods, tourist zones are apolitical spaces that detach themselves from the social and political contingencies of the here-and-now. This detachment is most visible in Distillery "events" (interior home decorating shows, arts and crafts booths, festivals, etc.) which cater to "comfortable" middle class patrons and reflect a desire to ignore the "hard local realities" that border its grounds.

---

**Belarie Zatzman**, York University

Off the Wall: Performing Memory

From the ghetto walls of the city of Warsaw, to the walls of broken glass in the cities of Germany (Kristallnacht); from contemporary art practices in which film clips of the disappeared Jewish population were projected onto neighbourhood walls in Berlin (Attie, *Writing on the Wall*, 1991-1993) to beyond the fourth wall of Canadian classrooms, this paper will examine the performance of memory. Focusing on issues of post-memory and Holocaust education through the fine arts, the paper describes a narrative inquiry project which acknowledged the rupture between what is absent and how we might now recall and represent it. How do we move toward the performance of memory with youth as co-creators, when we must be awake to the act of staging histories "both remembered and not remembered, transmitted and not transmitted" (Horowitz 1998)? How do we address personal and public memory in the aesthetic space made available by arts education? In juxtaposing historical events against their experience of becoming, we can begin mapping the landscape of memory in order to help shape the kind of relationship young people establish with the historical past. From the particular sites of the scarred ground of the city, to the reflexive, embodied, aesthetic experience of the participants, this paper will highlight



ways of challenging and questioning "difficult knowledge" (Britzman 1998), while supporting students' sense of agency and shared authority in re-telling and remembering.

---

Joanne Zerdy, University of Minnesota

#### Mobilizing Scottish Heritage: Aesthetically Political Spaces in Edinburgh

This paper explores the ways in which local heritage is mobilized in the production of a post-national identity, focusing on the Scottish capital's re-imagination of itself as a crucial node in a global knowledge economy. "Edinburgh Inspiring Capital," the city's re-branding campaign, highlights the capital's literary, artistic and scientific contributions to international forums. This slogan foregrounds creativity and mobility, appearing on buses winding through the city streets and tourism websites offering travel options to visitors. The political content of much Scottish heritage, originally produced as part of the project of nationalist resistance, has been evacuated, reduced to iconic images of "traditional" Scottish life. Edinburgh's new "brand" mediates Scottish identity by locating the city's influence in its ability to both re-infuse heritage with political meaning and attract capital to the capital through its mobilization of culture. The political and artistic drives of two city spaces, the Scottish Parliament building and the Traverse theatre, emphasize the mobility made visible on the sloganized buses that connect them and embody the merging of local and global communities through their position in the city and Scottish culture at large. Through its architectural design and its "Festival of Politics" agenda, the Parliament creates an artistic and political alliance based on mobility, a harnessing of the past and placement of rural elements in the urban landscape. The Traverse, which has physically and artistically re-positioned itself in the capital, frames itself as a crossroads for new "home-grown" Scottish writing and touring productions to other transnational sites.

---

Katie Zien, Northwestern University

#### Stabbing in the Dark: Performing History and Memory in the Kowloon Walled City

Kowloon Walled City, a contested territory within Hong Kong from the mid-nineteenth century until its destruction in 1993, was variously characterized as a "dark twin," a land war, a den of vice, and a rural community existing outside of time. In this paper, I argue that the city, whose walled borders were invoked long after their demolition by the Japanese during World War II, exemplifies both a negative space and an ongoing definitional process. While extant, the Walled City was employed as a photo-negative device, reinforcing through contrast Hong Kong's clean, modern identity and the tumultuous diplomatic relationship between Britain and China. As this relationship changed before, during, and after the colonial period, each nation in turn shifted its rhetoric regarding the Walled City, until the need for such othering was eliminated with Hong Kong's handover to China and the ensuing secret agreement to raze the built space and re-place its residents.

In its several manifestations, the Walled City has served as an example of the ongoing attempt to locate, map, and memorialize the concept of "city" in the public imaginary. I will focus specifically on the handover period, which saw the post-demolition construction of a historically anachronistic public park on the

site of the Walled City to preserve its "spirit" while displacing its bodies and buildings. I will also discuss last-minute efforts to preserve the City in photography and architecture modeling. How do these methods of preservation resituate the politics of the Walled City? What do they reveal about the city as community, and what do they omit or deny? And, importantly, what factors constitute(d) the "city" in the Walled City? I will examine the relationships between shifting borders, representations of public space, and deployment of memory and selective forgetting in the performance of urban history.

---

Cynthia Zimmerman, Glendon College, York University

#### Double Vision and Jennie's Story

Jennie's Story is about a young prairie wife who, shocked by the discovery that she had been sterilized years before, commits a wrenching suicide. Playwright Betty Lambert had been told this true story by her mother; thoughts on the tragedy continued to haunt her. Current critical thinking, including my own, has emphasized the play's dark events, the revenge of the protagonist, the awful hypocrisy of the survivors, and Betty Lambert's own abiding pessimism. However, director Bill Glassco (National Arts Centre:1986) recognized that the work includes another underlying theme, one encapsulated by the poetry of Gerald Manley Hopkins. "God's Grandeur," quoted repeatedly in the play, was Betty Lambert's favourite poem. She requested that it be recited at her Memorial Service. Beginning with man's plight as "Crushed," blighted, "seared," the poem ultimately celebrates nature's plenitude. In this paper I will argue that the spirit of its comfort is actually woven throughout the fabric of the play and offers, subtly, a more hopeful way of accommodating this tragedy.

To access this alternative framework, which even Lambert might have wished to have made more pronounced, is to shift focus away from Jennie's heroic though futile "sacrifice." It is to look instead to her husband, the one who has learned the painful rituals of atonement which can sustain him. It is through his eyes that one realizes a vision of humanity that is harsh, unflinching, and yet also cautiously optimistic.

---

## Prix Robert G. Lawrence Prize

It is a great pleasure to announce the 2005 winner of the Robert G. Lawrence prize selected at the annual conference, held this past May in London, Ontario. Each year the prize recognizes an outstanding conference presentation by an emerging scholar. The selected paper was by Kim Solga of the University of Western Ontario and the selection committee had this to say about her paper:

"Kim Solga's paper offered an eloquent and agile argument that proposed an intriguing synthesis of theoretical models from a variety of disciplines. These were then applied with insight and originality to a challenging dramatic work. The result was an innovative and seductively articulated application of diverse yet complementary analytical strategies."

On behalf of the Association, I'd also like to extend heartfelt appreciation to Mrs Lawrence for her generosity in creating and maintaining this award year after year in memory of her husband Robert, a long-time member of ACTR.

Glen Nichols

## Conference Program: Toronto, York University, 2006

Conference sessions will take place in Accolade East Building (Room #s TBA)

### FRIDAY, MAY 26

Pre-Conference: Canadian Women Playmakers, Playwrights Guild (see page 6 for schedule)

### SATURDAY, MAY 27

8:30-9:00      **Coffee**

9:00-9:15      **Introduction and Welcome**

Glen Nichols (Association President) and Laura Levin (Conference Chair)

9:15-10:00      **Plenary Speaker**

Imagining the Theatrical City

**Joanne Tompkins**, University of Queensland

This presentation was made possible through the generous support of the Canadian Federation of Humanities and Social Sciences.

10:00-10:15      **Coffee**

10:15-11:45      **Concurrent Sessions**

#### **1 - Urban Countercultures #1: Pride/Parade/Performance**

Pride, Prejudice and Performance: Pride Parade as City

**Wes D. Pearce**, University of Regina

'Dancing is not a crime:' Staging regulation and diversity in the iDance rallies

**Mark McCutcheon**, University of Guelph

Sexy Religion in the City: Sisters Do It Better!!!

**Jason B. Crawford**, Graduate Theological Union, Berkeley

#### **2 - City/Body/Media**

The Microscope and the Universal Athlete: The Spaces of Cocteau's *Wedding on the Eiffel Tower*

**Allan Pero**, University of Western Ontario

My Body in Plastic: A Tourist Goes to Body Worlds in 2005 – and 1853

**Stephen Johnson**, University of Toronto

More Than Enticement: An Iconographic Analysis of Advertisements for Theatre Responding to AIDS

**Virginia Anderson**, Tufts University

11:45-12:00      **Coffee**

12:00-1:30      **Playing Around Town: Established and Emerging Playwrights**

Chair: **Nina Arsenault**, Organizer: **Kim Byrd**

Participants: **Ronnie Burkett**, **Judith Thompson**, **A. Holloway**, and **Salvatore Antonio**



1:30-2:45 **Lunch, Sponsored by Atkinson Faculty of Liberal and Professional Studies**

2:45-4:15 **Concurrent Sessions**

**1 - Urban Countercultures #2: Fashioning the Self/Fashioning the City**

Joint session with the Canadian Women's Studies Association (CWSA)

Addicted to Paris: The Fashion-Obsessed Female Body in the American City, 1890-1910

**Marlis Schweitzer**, University of Pennsylvania

Hot Materiality: Imaging a Queer Performance Architecture

**Kim Solga**, University of Western Ontario

Women, Witnesses, and Words: Gynocentric Historiography and the 'bals des victimes'

**Sarah Nixon Gasyna**, University of Toronto

**2 - Theatrical Migrations**

A Tense Meeting: Exploring the Dramaturgy of Collaborative Intercultural Theatre

**B.A. Freeman**, University of Toronto

Urban Monologues: a comparative study of the urban monologue play in Ireland and Canada

**Lisa Fitzpatrick**, University of Ulster at Magee

"I've never been with seven Aboriginal women before!": Performing the Rez in Edmonton's 2005 Premiere of *The Rez Sisters*

**Christopher Grignard**, University of Alberta

4:15-4:30 **Break**

4:30-6:00 **Concurrent Sessions**

**1 - Split (Civic) Personalities**

West End Beauty and East End Ugly: Locating Disability Theatre in Urban Space

**Kirsty Johnston**, University of British Columbia

The Schizophrenic City: Londoned Derry, Derry-London and the re-constitution of space through performance

**Jonathan Harden**, University of Ulster

*Social Acupuncture Live: Diplomatic Immunities* and the Aesthetic of Civic Engagement

**Andrew Houston**, University of Waterloo

**2 - Theatre and Cultural Policy**

Canada's Cultural Revolution: Creating the Perfect City

**Anton Wagner**, York University

Equity in Canadian Theatre? Some Observations from Phase One of the Women's Initiative

**Rebecca Burton**, University of Toronto

Fundraising, Building, and Wrangling in the Media: Political Dances around New Facilities for Canada's National Ballet School

**Norma Sue Fisher-Stitt**, York University

8:00 **Evening Performance: 10 Days on Earth, by Ronnie Burkett**

Location: Canadian Stage Company, Berkeley Street Theatre, 26 Berkeley St. (416-368-3110)

\*See newsletter for info about purchasing group tickets.

## SUNDAY, MAY 28

8:30-9:00 Coffee

9:00-11:00 Concurrent Sessions

1 - The Electronic ArchiveChair: **Denis Salter**, McGill University

Why Is It Taking So Long?: The Winding Road to TheatreMuseumCanada.ca

**Kate Barris**, Theatre Museum Canada / Musée Théâtre Canada

Virtual Archives: Re-Making Shakespeare in Canada and the Canadian Adaptations of Shakespeare Project

**Daniel Fischlin**, University of Guelph, and Canadian Adaptations of Shakespeare

The Electronic Site As Artifact

**Ed Mullaly**, University of New Brunswick, Fredericton, Atlantic Canada Theatre2 - Early Urban WomenI want riches and position and standing among the other nations of the world: @ Edith Lelean Groves *The Wooing of Miss Canada* and the creation of imperial subjects in children's drama of First World War Toronto**Kym Bird**, York University

Performing [for] the Urban Housewife

**Christian Bock**, University of Osnabrück/University of Victoria

Sarah Bernhardt's Edmonton Apotheosis at the Empire

**Anne Nothof**, Athabasca University

An Actress's Story: The Lonely Road of Margaret Bannerman

**Paula Sperdakos**, University of Toronto3 - Graduate Seminar #1: Performing Urban, Performing RuralRespondents: **Ric Knowles**, U of Guelph, and **Joanne Tompkins**, U of Queensland

Mermaid Theatre(s) of Nova Scotia: At Home (And) Abroad

**James B. Ashby**, University of Toronto

Undressing Toronto the Good: The Reverend R.B. St. Clair vs. the Star Burlesque Theatre

**Alexis Butler**, University of Toronto

Stanley Park as Vancouver's Fourth Wall: Performing or Bracketing the City in Boca Del Lupo's Roving Summer Spectacles?

**Krista Charbonneau**, UBC and **Amanda Lockitch**, University of Toronto

'Taste the Welcome of the City': Middletonian Representations of Early Modern London

**Rebecca Clyburn**, Memorial UniversityStaging the Geography of Exclusion: The Representation of Urban and Suburban Toronto in *Unless***Natalie Corbett**, University of Toronto

Spatial Interventions: Reading Visual Transgressions in the Public Sphere as Forms of Radical Democratic Inscription

**Helen Parkinson**, University of Western Ontario



*Theatron* on the Grass: Urban Performances in the Idyllic City

**Parie Leung**, University of British Columbia

Re-Presenting the Outports: Interpolations of Rural Newfoundland and Labrador in the Plays of Michael Cook

**Mark David Turner**, University of Toronto

Contestations of Identification: Drag Performance and Queer Tourism in Key West

**Jonah Winn-Lenetsky**, University of Minnesota

11:00-11:15 Coffee

11:15-12:45 Concurrent Sessions

### 1 - Post-9/11 Performance

Myth, Propaganda and Terror: A Political Divertimento

**Helen Gilbert**, Royal Holloway

NYC City as Post 9/11 Purgatory in Stephen Adly Guirgis' *the Last Days of Judas Iscariot*: A Canadian Site Specific view of an American moral dilemma

**David Ferry**, Appledore Productions/Resurgence Theatre Company

Performing What We Applaud, Applauding What We Perform: Narrative of Gendered Ethnicities on the Toronto Stage, Post 9/11

**Christine Louise Estima**, York University

### 2 - Canadian Approaches to Performing Shakespeare

Staging a Shakespeare History in Quebec: Jean Gascon's Production of *Richard II*

**Jane Baldwin**, Boston Conservator

Aspects of the Real: Perspectives on Canadian Acting of Shakespeare

**Brian Smith**, University of Calgary

'Is there no respect of place, persons, nor time in you?': Staging Twelfth Night in a Contemporary Western Canadian Setting

**Patrick Finn**, St. Mary's University College

12:45-2:00 Playwrights Canada's Press Launch and Lunch

2:00-3:30 Concurrent Sessions

### 1 - Urban Erasures: Memory, Site, Loss

Recovering/Uncovering: Heritage Reclamation and The Clanwilliam Arts Project in South Africa

**Judith Rudakoff**, York University

Off the Wall: Performing Memory

**Belarie Zatzman**, York University

Ghostly Borders: Historical Performance and the Usurpation of Memory in the Kowloon Walled City

**Katherine Zien**, Northwestern University

### 2 - Negotiating the City/Negotiating Alterity

Negotiating Diasporic Identities: H. Jay Bunyan's *Prodigals in a Promised Land* and Rana Bose's *Baba Jacques Dass and Turmoil at Cote-Des-Neiges Cemetery*

**Caroline De Wagter**, Université Libre de Bruxelles

Enlightening Shadows: Exposing the City in Daniel David Moses' 'City Plays.'

**Don Perkins**, University of Alberta

Diasporic Spaces in Djanet Sears' *Harlem Duet*

**Jacqueline Petropoulos**, York University

**3:30-3:45 Break**

**3:45-5:45 Concurrent Sessions**

**1 - Re-Viewing the Critics**

Fitful Lives and Flicked Switches: The Reviewer and Theatrical Professionalization in Edmonton in the 1960s

**Robin Whittaker**, University of Toronto

4 Star Puppet Protest

**Nicholas Hanson**, University of Lethbridge

Performing Disability: The politics of being on stage in Toronto theatre culture and Disability Culture

**Rachel Gorman**, University of Toronto

Old York Plays Itself: Theatre as a Site/Sight of Community in Toronto, 1810-1830

**James McKinnon**, University of Toronto

**2 - Site-Specific Play**

Blur Street: The Web as Performance Site

**Kathleen Irwin**, University of Regina and **Laura Levin**, York University

Chronos or Scripting the City Through Real-Life Simulations

**Eric Paul Parent**, Université du Québec à Montréal

Performing Flânerie or 'Wo/andering' the Streets of Toronto

**Natale Alvarez** and **Natalie Harrower**, University of Toronto

**3 - Theatres of Displacement**

Langer's Periphery: Pushing the 'Periphery' to the Center

**Veronika Ambros**, University of Toronto

An Ideal City – from Lessing's dramatic utopia to Brodsky's dialogical distopia

**Yana Meerzon**, University of Ottawa

Cities Along the Way: the Changing Spaces of Taijiquan from Martial Art to Actor Training Protocol

**Daniel Mroz**, University of Ottawa

**5:45-6:00 Break**

**6:00-7:30 Performance Art Workshop: Johanna Householder**, Ontario College of Art & Design  
Joint session with the Canadian Women's Studies Association (CWSA)

Pre-registration is recommended for the workshop as space is limited. Register by emailing Laura Levin at [levin@yorku.ca](mailto:levin@yorku.ca)

**5:00- President's Reception**



## MONDAY, MAY 29

8:00-8:30 Coffee

8:30-10:00 Concurrent Sessions

### 1 - Staging the Nation

Marveling in the Absence of the Real Thing: The Performance of Representation by the new Canadian Embassy in Berlin

**Birgit Schreyer**, University of Toronto

Modern Montréal, National Québec: Expo 67's symbolic universe

**Erin Hurley**, McGill University

Performing the Globalized City: Contemporary Hong Kong Theatre

**Kay Li**, University of Toronto

### 2 - Designing the City

The Urban Mise en Scène and the Politics of Representation

**Gavin Semple**, University of Calgary

Engaging an urban imagination – Levine and Lévesque

**Natalie Rewa**, Queen's University

'Moncton Sable' and the Rejuvenation of Acadian Theatre in Moncton

**Glen Nichols**, Université de Moncton

### 3 - Graduate Seminar #2: Performing Culture, Performing Identity [\*8:30-10:30\*]

**Respondents:** Helen Gilbert, **Royal Holloway**, Lisa Wolford Wylam, **Bowling Green SU**

Fresh Off The Boat?: The [liability] of theatre in the construction of [immigrant] identity

**Jordana Commisso**, University of Toronto

The Materialities of Theatrical Transmission and Montréal's Multilingual Imaginary

**Michael Darroch**, McGill University

Timelines and Traces: looking for the 'distinct' in Québécois theatre development

**Kate Jamin**, University of Victoria

'A Christian in the Revolution?' The Negotiation of Christian Vietnamese Identity in the Performance of Vietnamese Anti-Colonialism

**Khai Nguyen**, University of California, Berkeley

Underground-Over ground Asian Theatres: Diaspora Space and its contested terrains

**Chandrika Patel**, University of Exeter

This only is the witchcraft I have used": *Harlem Duet* as a Feminist Adaptation of *Othello*

**Sarah Waisvisz**, McGill University

Koorioke

、 **Sarah Wise**, University of New South Wales, Sydney

Urban Agenda: Celebrating Jewish Heritage and Culture in Poland; A case study of the Jewish Festival in Kraków

**Karolina Wróbel**, Tufts University

Mobilizing Scottish Heritage: Aesthetically Political Spaces in Edinburgh

**Joanne Zerdy**, University of Minnesota

10:00-10:15 Coffee

10:15-11:45 Concurrent Sessions

**1 - Dissident Sexualities**

The Importance of Being Earnest and the City

**Ann Wilson**, University of Guelph

'Under the Guise of Night': John Herbert and Homosexual Performativity in Post World War Two Toronto

**J. Paul Halferty**, University of Toronto

Square Dancing in the Deckhouse: Constructing and Performing White Masculinity Aboard the *Era* and the *Neptune*, 1903-04

**Heather Davis**, University of Guelph

**2 - A Tyranny of Documents: The Theatre Historian as Film Noir Detective**

Chair: **Stephen Johnson**, University of Toronto at Mississauga/St. George

With documents presented by:

**Peter Cockett**, McMaster University

**Jennifer Roberts-Smith**, University of Toronto

**Paul Babiak**, University of Toronto

**Rachel Mansfield**, Tufts University

**Paul Stoesser**, University of Toronto

**Linda Burnett**, Algoma UC, Laurentian University

11:45-12:45 Talonbooks Launch and Lunch

12:45-2:15 Plenary Session: Performing Toronto

Performing Intercultural Toronto

**Ric Knowles**, University of Guelph

Staging Districts

**Susan Bennett**, University of Calgary

Theatrical Knowledge, Urban Knowledge: On the Critical Conjunction of Theatres and Cities

**Michael McKinnie**, University of Birmingham

2:15-2:30 Break

2:30-4:00 Concurrent Sessions

**1 - Urban Development**

Historic District or Designer Ghetto?: The Containment of Toronto Artists in the Gooderham and Worts Distillery District

**Keren Zaiontz**, University of Toronto

Scrambling to remember: In the wake of the changing city

**Sarah Wishart**, Independent Scholar

Close Encounters: Building, Imagining, and Experiencing the New Europe

**Milija Gluhovic**, University of Toronto



## **2 - Emerging Textualities**

The dramaturgy of magic: The creation of children's theatre using literature and process-centred construction methods

**Claire Borody**, University of Winnipeg

Theorizing Storytelling

**Shannon Hengen**, Laurentian University

Taking a Walk with Judith Thompson: Flânerie Tames the *Lion in the Streets*

**Brecken Rose Hancock**, University of New Brunswick

## **3 - Performing Dance and the City**

The Intersection between Ghanaian performance and the City of Toronto

**Modesto Amegago**, York University

The Dance Belt

**Carol Anderson**, York University

Scene to Seen: The National Ballet School Acts Locally

**Claire Wootten**, York University

**4:00-4:15**

**Board Chartered Bus to Distillery**

Bus tickets may be purchased at the ACTR info desk during lunch on May 27, 28, & 29.

**4:15-5:30**

**Transportation, Drop-off at Performance Site in the Distillery District**

**5:30-6:30**

**Performance/Walking Tour: A People's History Distilled** by Stephen Seaborn, Linda Turner and Kim Hume (Red Brick Historical Society)

**6:30-7:30**

**Concurrent Events at The Enoch Turner Schoolhouse in the Distillery District**

Location: Enoch Turner Schoolhouse, 106 Trinity Street, one block east of Parliament, just south of King Street E. (The King 504 streetcar stops right at Trinity Street.)

**6:30-7:30: Pre-banquet Reception in The Salon for conference participants**

**6:45-7:30: Post-Performance Roundtable Discussion in The Schoolroom**

Confirmed Participants include:

**Stephen Seaborn**, Red Brick Historical Society

**Chris Kelk**, Actor

**Shawn Micallef**, [murmur] project

**7:30-9:30**

**ACTR Banquet in The West Hall at Enoch Turner Schoolhouse**

A limited number of tickets are available so make sure to purchase yours early.

**9:30-**

**Bus Returns to York University with stops at Congress hotels in North York**

## **TUESDAY, MAY 30**

**8:30-9:00**

**Coffee**

**9:00-10:30**

**Roundtable Plenary: State of the Profession in Canada**

Participants TBA

**10:30-10:45**

**Coffee**

**10:45-12:15 Concurrent Sessions****1 - Canadian Women and Geographies of Exclusion**

Joint session with the Canadian Women's Studies Association (CWSA)

Double Vision and *Jennie's Story*

**Cynthia Zimmerman**, Glendon College, York University

Queering the City: Glimpses of the Lesbian Phallus in 3 Lesbian Plays

**Rosalind Kerr**, University of Alberta

*The Unnatural and Accidental Women* in Vancouver: Piercing the City Audience's Armour of Anonymity

**Sarah Banting**, University of British Columbia

**2 - Sounding the City**

Sounding the City — George Elliott Clarke's *Québécois* and Hybrid Urban Performances

**Katherine McLeod**, University of Toronto

Sounding Out the Stage: Radix Theatre's *Swedish Play*

**Chris Eaket**, Carleton University

Toronto 1959: Citing Modernity, Siting Modernities in *Boom, Baby, Boom!*

**Nancy Copeland**, University of Toronto

**12:15-1:30 Lunch Break****Women's Caucus Lunch Meeting****1:30-3:00 Concurrent Sessions****1 - Student/Artist/Citizen**

Youth Performing Urban

**Kathleen Gallagher**, OISE/University of Toronto

Putting Citizen Shakespeare to Work?

**Rob Ormsby**, University of Toronto at Mississauga

Secondary school drama/theatre education and the question of identity in a minority context

**Mariette Thérberge**, University of Ottawa

**2 - Mobilizing the Local**

New Collective Creation on the West Coast

**Jerry Wasserman**, University of British Columbia

Refining space and focus in the country: PEI's Victoria Playhouse

**George Belliveau**, U of British Columbia, and **Graham Lea**, Victoria Playhouse

Playing the Small City: Whose Show is it, Anyway?

**James Hoffman and Ginny Ratsoy**, Thompson Rivers University

**3:00-3:15 Break****3:15-4:45 Annual General Meeting****4:45-5:00 Break****5:00-6:30 Old/New Exec Meeting**





**ACTR MEMBERSHIP/COTISATION DE L'ARTC**  
**1 January to 31 December 2006 / du 1 janvier au 31 décembre 2006**

**NAME/NOM:**

**MAILING ADDRESS/ADRESSE POSTALE** (please use institutional address where possible / Veuillez utiliser l'adresse institutionnelle si possible):

|                                                                                                                                         |
|-----------------------------------------------------------------------------------------------------------------------------------------|
| I would like to receive my<br>Newsletter via/Je<br>voudrais recevoir mon<br>Bulletin de liaison via:<br>_____ paper<br>_____ on the web |
|-----------------------------------------------------------------------------------------------------------------------------------------|

Phone / Tél :

Business Phone/Téléphone au bureau:

Fax/Télécopieur:

Email/Courriel:

[ ] Renewal/Renouvellement [ ] New membership/ Nouvelle adhésion

**Membership Fees/Tarifs** (please note that individuals may purchase extended memberships! Attention s'il vous plaît, les individus peuvent s'abonner pour plus qu'un an!)

Individual/individu.e \$100 [ ]

\$40 [ ] student/étudiant.e [ ] under-employed/sous employé.e [ ] retired/retraité.e

**NB: members outside Canada, please add \$15CAN to cover postage / membres hors du Canada veuillez ajouter 15 \$CAN afin de payer l'affranchissement S.V.P.**

Please make cheque payable to **ACTR/ARTC** and send to / Prière d'émettre votre chèque à l'ordre de l'**ACTR/ARTC** et de l'envoyer à:

**Jessica Gardiner, Membership Coordinator**  
1704 - 35 Charles St. West  
Toronto, ON M4Y 1R2  
jessica@idirect.com

**Area of research interest or expertise / Domaine de recherche ou spécialité**

---

**Name and address of colleagues who may be interested in becoming members of ACTR / Nom et adresse de collègues qui s'intéressent à devenir membres de l'ARTC:**

---

---



ctr  
canadian  
theatre  
review

# Site-Specific Performance

Edited by Andrew Houston and Laura Nanni



Photo credit: Janet Baxter

**A**s theatre practices move beyond the stages of purpose-built houses into environmental stagings and sites of multi-disciplinary creation, performance becomes the best way to describe the emerging knowledge and practices that return performer and public alike to the primacy of experiencing the thresholds between process of creation and production, between performer and audience, and perhaps most importantly of all: between representation and the real.

**CTR 126, Spring 2006**, offers an array of approaches and perspectives on the relationship between site and performance. To begin, different approaches to site-specificity are offered, from the pragmatic advice of Bluemouth Inc., through examinations of the work of DNA, Paul Coulliard,

and Knowhere Productions; here are vantage points that differ as much

for their geographic and cultural placement as for their aesthetic preoccupations. Certain spaces of performance creation are considered and examined, from the domestic, intimate realm of houses to the expansive domain of public sites. Richard Rose places environmental theatre in a historical perspective, as he discussed Necessary Angel's productions of *Tamara* and *Newhouse*; Sean Dixon offers a playwright's perspective on the sublime allure of sites, while Darren O'Donnell tours us to the homes of unsuspecting Torontonians. The logistics and process of emerging site-specific practices are also featured, from Theatre SKAM's mobile approach to touring environmental theatre out of Victoria, BC to an examination of Kendra Fanconi's *Other Feds* and the equally large-scale approach to large-scale sites developed by the Electric Company. Finally, a number of reviews of recent performances are offered, ranging from the direct-action installations of Montreal-based ATSA, to *PIPE*, Bubonic Tourist's work in the Yukon, and a look at the DuskDances in Toronto's Jane and Finch corridor.

The *Canadian Theatre Review* is the major magazine of record for Canadian theatre. The magazine is committed to excellence in critical analysis and the innovative coverage of current developments in Canadian theatre. It introduces new artists, publishing at least one significant new playscript in each issue, and it provides a forum for the national discussion of new directions and new projects in theatre. The much anticipated spring issue of *Canadian Theatre Review* is now available.

**Order your copy today!**

**\$10.50**

all taxes and shipping included

To order your copy of *Site-Specific Performance*, please contact *Canadian Theatre Review* and refer to the code ACT

University of Toronto Press — Journals Division, 5201 Dufferin Street, Toronto, ON M3H 5T8

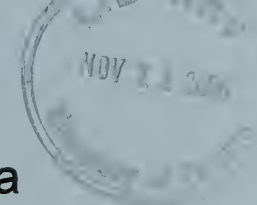
Tel: (416) 667-7810 Fax: (416) 667-7881, Toll-free fax in North America: 1-800-221-9985

E-mail: [journals@utpress.utoronto.ca](mailto:journals@utpress.utoronto.ca) [www.utpjournals.com](http://www.utpjournals.com)









# Association for Canadian Theatre Research Association de la recherche théâtrale au Canada

## NEWSLETTER BULLETIN DE LIAISON

Vol. 30 No. 2

Fall / automne 2006

### Table of Contents / Table des matières

|                                                                        |    |
|------------------------------------------------------------------------|----|
| President's Prologue / Prologue du président .....                     | 1  |
| In Memoriam.....                                                       | 4  |
| AGM Minutes / Procès-verbal de l'AGA .....                             | 5  |
| Membership Report / Rapport sur les membres .....                      | 11 |
| Treasurer's Report / Rapport du trésorier.....                         | 12 |
| Committee Reports / Rapports des comités.....                          | 18 |
| A Toast to Angela!.....                                                | 23 |
| Calls and Information / Appels de communications et informations ..... | 24 |

### PRESIDENT'S PROLOGUE / PROLOGUE DU PRÉSIDENT Glen Nichols

The highlight again this year was our annual conference. Hosted beautifully by Laura Levin and her brilliant team, the conference was one of the biggest ACTR has ever held. You'll find information about the various awards and special events in this newsletter. Next year's conference will be at the University of Saskatoon, hosted by Moira Day. In these pages, you'll find the CFP for this conference and for the «West-words» conference that Moira is also coordinating for the days leading up to ACTR events. Get ready for buffalo burgers, Saskatoon-style!

The executive has been very busy this year on a number of fronts, but of particular note is the review of the Association bylaws. In order to comply with various banking and legal obligations, ACTR is in the process of applying for incorporation (as non-profit organization) under the aegis of Industry Canada. This means updating many aspects of our bylaws. You'll find the draft changes printed here for your consultation. Based on the responses from the membership, the executive will produce a final version in January which will be the subject of a ratification vote at the 2007 conference AGM. This is an important file, so I hope you'll take a few moments to review the changes and pass along your comments (and be sure to attend the AGM next year for the vote!!).

A number of positions on the executive are coming up for re-election in 2007. I cannot urge you strongly enough to suggest candidates, or volunteer to stand for election yourself. It is also incumbent on all of us to encourage our colleagues and friends to become members of ACTR, or to renew lapsed memberships. Ours is a richly diverse and exciting scholarly association, one I am profoundly proud to be part of.

Notre colloque annuel a été, une fois de plus, le point fort de nos activités cette année. Laura Levin et son équipe ont fait un merveilleux travail en tant qu'animateurs et animatrices du

colloque, un des plus grands de l'histoire de l'ARTC. Dans ce bulletin, vous trouverez l'information portant sur les divers prix et activités. Le colloque de l'an prochain se déroulera à l'Université de Saskatoon et sera animé par Moira Day. Dans les pages qui suivent, vous trouverez l'appel de communications pour ce colloque, ainsi que l'appel de communications pour le colloque « À l'ouest des mots » qui se déroulera dans les jours précédents le début des activités de l'ARTC; Moira est la personne qui va coordonner les activités du colloque *West-words*. Préparez-vous aux buffalo burgers de Saskatoon!

Les membres de l'exécutif ont été très occupés cette année sur de nombreux fronts, notamment la révision des règlements administratifs de l'association. Afin de respecter divers engagements bancaires et légaux, l'ARTC est en train de faire une demande d'incorporation (en tant qu'organisation à but non lucratif) sous l'égide d'Industrie Canada, ce qui nécessite la révision de plusieurs sections de nos règlements administratifs. Vous pouvez consulter les changements apportés à la version initiale à l'intérieur du présent bulletin. Suivant les réactions des membres, l'exécutif produira une version finale en janvier; cette version sera sujette à un vote de ratification lors de l'AGA du colloque de 2007. Ce dossier est très important. J'espère donc que vous pourrez prendre quelques minutes pour examiner les changements apportés et de nous faire part de vos commentaires (et n'oubliez pas de participer à l'AGA l'année prochaine pour voter!).

Un certain nombre de postes au sein de l'exécutif seront ouverts en 2007. Je vous encourage fortement à suggérer des candidat(e)s ou à vous présenter vous-même en tant que candidat ou candidate. Il est de la responsabilité de tous d'encourager nos collègues et nos amis à devenir membre de l'ARTC, ou encore à renouveler leur adhésion.



## THE NEWSLETTER

The Association for Canadian Theatre Research is a non-profit organization founded in 1976 to support and encourage research in theatre and performance studies in Canada, with a special interest in Canadian work. The *Newsletter* is published twice a year and distributed to individual and institutional members of the Association.

In its print and electronic formats the *Newsletter* is the best way to let Association members know about conferences, calls for papers, new resources and news about members.

The opinions expressed by individual articles in this newsletter belong to their authors and do not necessarily represent those of the editor or the Association.

### Submission deadlines

1 March for the Spring issue

15 September for the Fall issue.

Material for translation 4 weeks EARLIER please

### Format

Please submit material as email attachments in Word for PCs.

### Language Policy

The *Newsletter* will publish submissions in the language(s) submitted.

Please address correspondence and submissions to:

Newsletter Editor  
c/o Glen Nichols  
English Department  
Université de Moncton  
Moncton, N.B. E1A 3E9  
nicholsg@umoncton.ca

## ACTR ON THE INTERNET

Be sure to visit the **ACTR website** at <http://www.umoncton.ca/facarts/anglais/actr/artc.htm> where you'll find links to many other useful sites.

### Electronic Discussion Lists

For information and discussion about Canadian theatre throughout the year, you might wish to subscribe to the English and French language electronic discussion lists: CANDRAMA and QUEATRE.

To subscribe to CANDRAMA, send the message, "subscribe candrama yourfirstname yourlastname" to the list server at <listserv@unb.ca>.

## ACKNOWLEDGEMENTS

The editor wishes to acknowledge the invaluable help of Université Sainte-Anne. Publication of this Newsletter is supported in part by funds supplied by the Social Sciences and Humanities Research Council of Canada.

## LE BULLETIN DE LIASON

Fondée en 1976, l'Association de la recherche théâtrale au Canada est une organisation à but non lucratif d'appuyer et d'encourager la recherche dans les études du théâtre et de la performance au Canada avec un intérêt particulier aux oeuvres canadiennes. Le *Bulletin*, publié deux fois par année, est distribué aux membres de l'Association, soit les institutions ainsi que les individus.

Le *Bulletin*, en format papier et en version électronique, permet à l'Association de communiquer à tous ses membres des informations au sujet des conférences, des appels de communication, des nouvelles ressources et des informations au sujet de ses membres.

Les opinions exprimées dans ce *Bulletin* à l'intérieur d'articles écrits par nos membres ne sont pas nécessairement représentatives de celles de l'éditeur ou de l'Association.

### Dates limites pour la remise d'articles

1 mars pour le numéro du printemps

15 septembre pour le numéro de l'automne

Textes à traduire: 4 semaines plus tôt, s.v.p.

### Format

On vous demande de remettre tout matériel en annexe de courriel (Word pour PC).

### Politique sur la langue

Les articles seront publiés dans la langue dans laquelle ils ont été écrits.

Veuillez envoyer S.V.P. toute correspondance à l'adresse suivante:

Rédacteur en chef  
a/s Glen Nichols  
Département d'anglais  
Université de Moncton  
Moncton (N.-B.) E1A 3E9  
nicholsg@umoncton.ca

## ARTC SUR INTERNET

Veuillez visiter le site Internet de l'ARTC à <http://www.umoncton.ca/facarts/anglais/actr/artc.htm> où vous trouverez des liens aux autres sites intéressants.

### Forums de discussion électroniques

Si vous souhaitez discuter ou recevoir des informations au sujet du théâtre au Canada pendant toute l'année, abonnez-vous aux forums électroniques CANDRAMA (anglais) et QUEATRE (français):

Pour s'abonner à la liste QUEATRE, envoyer le message: "subscribe queatre Prenom Nom" à l'adresse <listproc@uqam.ca>.

## REMERCIEMENTS

L'éditeur souhaite souligner la participation inestimable de l'Université Sainte-Anne. La publication de ce Bulletin de liaison est possible grâce en partie à l'aide financière de la part du Conseil de recherches en sciences humaines au Canada.

## Executive Officers / Membres du bureau exécutif 2006–2007

Glen Nichols (President / Président)  
<nicholsg@umoncton.ca>

Cynthia Zimmerman (Vice President / Vice-Présidente)  
<czimmer@yorku.ca>

Atlantic Region / Région de l'Atlantique  
Len Falkenstein <lfalken@unb.a>  
Cordula Quint <cquint@mta.ca>

Ontario  
Jessica Gardiner <jessica@idirect.com>  
Laura Levin <levin@yorku.ca>

Quebec/Québec  
Denis Salter <denis.salter@MCGILL.CA>

British Columbia / Colombie-Britannique  
Sherrill Grace <sherrill.grace@ubc.ca>

Prairie Region / Région des Prairies  
Shelley Scott <s.scott@uleth.ca>  
Claire Borody <c.borody@uwinnipeg.ca.ca>

Representative-at-large / Membre sans désignation régionale  
Bruce Kirkley <bruce.kirkley@ucfv.ca>

Francophone Representative / Membre francophone  
Tanya d'Angers <t.danger@utoronto.ca>

Membership Coordinator / Coordinateur des adhésions  
Jessica Gardner

Treasurer/Trésorier  
Bruce Kirkley

Returning Officer / Responsable du bureau de vote  
Cordula Quint

## COMMITTEE CHAIRS AND REPS / PRÉSIDENT(E)S DES COMITÉS ET REPRÉSENTANT(E)S 2006–2007

**Heather McCallum Scholarship:** Stephen Johnson

**Professional Concerns:** -

**Robert Lawrence Prize:** Glen Nichols

**Scholarly Awards:** Len Falkenstein

**Women's Caucus:** Roz Kerr

**HSSFC Rep.:** Margaret Coderre-Williams

**Promotions:** Laura Levin

**Rep. to the Management Board of TRIC:** Ed Mullaly

**Rep. to SQET:** -

**Newsletter Editor:** -

**Conference 2007:** Moira Day

**FIRT-ASTR links:** Denis Salter, Shelley Scott

**Theatre Practice Com:** Claire Borody

**Bourse HeatherMcCallum :** Stephen Johnson

**Affaires professionnelles :** -

**Prix Robert Lawrence :** Glen Nichols

**Prix d'excellence :** Len Falkenstein

**Com. des femmes :** Roz Kerr

**Rep. à la FCSHS :** Margaret Coderre-Williams

**Publicité :** Jessica Gardiner

**Rep. au Com. directeur de RTC :** Ed Mullaly

**Rep. à la SQET :** -

**Bulletin de liaison :** -

**Colloque 2007 :** Moira Day

**Liens FIRT-ASTR :** Denis Salter, Shelley Scott

**Comité de pratique du théâtre :** Claire Borody

### Membership Information

Have you moved or changed departmental affiliation? Please remember to keep us informed. Change of address information should be sent to our Membership Coordinator, Jessica Gardiner, as soon as possible

### Renseignements importants

Avez-vous déménagé ou changé de département? Veuillez S.V.P. nous informer! Envoyez les mise-à-jour aussitôt que possible au coordinateur d'adhésions, Jessica Gardiner.



## Remembering and honouring Patrick O'Neill

*Ed Mullaly*

So many people have had so many kind and insightful words to say about Patrick that it seems that almost anything said about him this evening will be totally repetitive, redundant, and obvious. And it seems almost selfish. For we are speaking not only of Dianne's loss, but of our own. We too have been so abruptly and unfairly deprived of the presence of a man of great spirit, generous nature, and extreme affability.

When we were – so many of us – green and in our salad days, Patrick's publishing career was already under way. When this Association, at its annual meetings, was nightly being corrupted by ambitious and extensive bar crawls led by the redoubtable Sister Geraldine Antony, the sleepless Richard Plant, and a young but easily misled Stephen Johnson – Patrick had already begun contributing articles to our journal on topics of theatre history embracing such exotic Canadian locations as Saskatchewan and Toronto.

Avoiding the chimes at midnight (or at least those of three or four AM) Patrick took readily to the intellectual centre of our annual meetings: those largely spontaneous, informal and unscripted conference get-togethers at a central location generically and somewhat prosaically described as 'the beer tent'. While his many papers for this Association were impressive both for their factual insights and the remarkable breadth of historical context, it was at these meetings over cokes and hamburgers that Patrick showed himself to be not only a confrere but a most generous and accurate theatrical resource.

Opera in Saskatoon? Ask Patrick. 19<sup>th</sup> century theatre in Toronto? Ask Patrick. Got a question about a traveling company? Patrick'll know. Got a question about Rufus Blake? Senior Blittz? Henry Preston? A problem on maritime theatre history? Or Fulbright scholarships? Playbills in the Harvard collection? Canadian music copyrights in the British Museum? No problem. Check with Patrick. These noon-hour gatherings would cut deeply into the audience for those papers unfortunately scheduled immediately after lunch. But, for many, they would be the heart and soul of the conference. And Patrick would be at their centre.

His obituary pointed out that Patrick would be remembered by his "extended family." That extended family certainly includes this Association. We will miss his thoroughly researched articles, his talks grounded in wide-ranging historical context, and the most generous spirit with which he shared both advice and research. Even more importantly,

we will miss Patrick's humor, his intellectual energy, and his largeness of heart.

And it's at this point that we can almost hear Patrick's voice pleading with us to stop being so maudlin. And telling us, instead, to go have a drink. It's advice we should take.

To the most rigorous of scholars and the most generous of friends.

## Death of an icon: Herbert Whittaker leaves lasting legacy

*Michael Wallace, Executive Director, Theatre Museum Canada*

Theatre Museum Canada is sad to announce that its founding Chairman, Herbert William Whittaker, died on Saturday September 9. He was 95. Born in Montreal on September 20, 1910, Mr. Whittaker began designing and directing plays for Montreal's burgeoning theatre scene during the 30s. Recognizing the financial limitations of that mostly amateur world, in 1935 he signed on as drama critic for the *Montreal Gazette*. In 1949 he moved to Toronto and became the *Globe and Mail*'s preeminent drama critic until mandatory retirement forced him to leave in 1975. He continued to write freelance articles for the *Globe* and also occasionally wrote for the *New York Times*, *Herald-Tribune*, and *Christian Science Monitor* among other publications. The author of 6 books, mostly about Canadian Theatre, he also continued to direct and design throughout his career, working with many companies, including the Montreal Repertory Theatre, Hart House, the Crest Theatre, and the Canadian Players.

During the last twenty years of his life, he was driven by his passion to create Canada's first Theatre Museum, to which he donated his extensive collection of designs and theatre memorabilia. While the Theatre Museum has not yet found a permanent home, the collection has expanded and the museum has a track record of mounting exhibits at local theatres and libraries. Kate Barris, president of the Theatre Museum board and a close friend says, «Herb's devotion to the theatre, Canada's theatre in particular, was unshakable. And it's a comment on his critical

style that he was loved and respected by the theatre community. Actors, directors and playwrights often sought his advice before they tackled a show. His contribution to Canadian theatre was huge and his passing marks the end of an era.» The Theatre Museum Board will continue to work vigorously to make his dream a reality.

Besides his work establishing Theatre Museum Canada, Herbert was the founding Chairman of the Canadian Theatre Critics Association and an early advocate for the Canada Council, National Arts Centre, Dominion Drama Festival, the National Theatre School and the Toronto Drama Bench. An Officer of the Order of Canada, he received honorary doctorate degrees from York and McGill Universities and earned many awards and medals for distinguished service in the theatre, including an honorary life membership in the Canadian Actors' Equity Association. He also won the coveted Silver Ticket, which guaranteed him two tickets to every show that ran in Toronto, a privilege that he took advantage of well into his nineties. He is survived by niece Leslie Whittaker and nephew Jeffrey (Maura) of Vancouver, BC, who both remember him as a favourite uncle, Uncle Bert, who introduced them to the performing arts. Herbert Whittaker leaves behind many friends and a Canadian theatre that is much stronger thanks to his passionate care and enormous contribution.

**Annual General Meeting, 30 May/ 30 mai 2006**  
**Room 244, Accolade East, York University**

The meeting was called to order at 3:30 by the President, Glen Nichols – 42 members present.

1. **Approval of the Agenda:** moved by Kim Byrd; seconded by Joanne Tompkins
2. **Minutes of the 2005 AGM:** approval moved by Judith Rudakoff ; seconded by Cynthia Zimmerman. No corrections or comments. Approved.
3. **President's report:**
  - Glen Nichols thanked the members of the Executive who are completing their terms for their service and hard work: Bruce Barton, David Fancy, Patrick Leroux, Anna Migliarisi, and Wes Pearce.
  - He noted that the association is in solid shape financially and academically and extended an especially warm thank you to Laura Levin and the conference organizing team at York for an excellent conference.
  - GN also thanked the various sponsors for their support: the Atkinson Faculty of Liberal & Professional Studies at York and Kym Bird.
4. **Treasurer's report:**
  - Bruce Kirkley presented the Treasurer's Report and drew attention to the following points: the TRIC bills indicate ca 15K of committed funds; the increase in members' fees covers possible deficits, and the report on investments indicates a stable year ahead.
  - Louise Forsyth asked what the McCallum Fund collected at the banquet: BK reported the best year yet at \$1,712.00.
  - BK moved approval of the report; seconded by Jerry Wasserman. Approved.
5. **Secretary's report:** Claire Borody had no report.
6. **Other reports:**
- 6.1 **Elections/ elections:**
  - David Fancy was unable to attend the meeting; Glen Nichols reported the following results: Acclaimed: Glen Nichols (President), Cordula Quint (Maritime rep), Denis Salter (Quebec rep), Tanya d'Angers (Francophone rep), Bruce Kirkley (member-at-large); Elected: Laura Levin (Ontario rep for 2-year term), Claire Borody (Prairies 1-year), Shelley Scott (Prairies 2-year). Continuing members of the Executive are: Len Falkenstein, Jessica Gardiner, Sherrill Grace, and Cynthia Zimmerman. Anna Migliarsi moved approval of the elections report; Bruce Barton seconded: Approved. Disposal of the ballots was moved by Wes Pearce and seconded by Paula Spurdakos. Approved.
  - Discussion: Virginia Cooke questioned the process of establishing a slate of nominees and asked if it would be possible for potential nominees to be made known ahead of time in order to avoid two or more candidates being nominated from a single institution. Ric Knowles queried the appropriateness of advance notice of such a list, and discussion followed. No change in present practice was recommended.
  - BK reminded members to complete and submit travel assistance forms.
- 6.2 **Membership:** Jessica Gardiner presented the current stats and noted that our membership has increased.



**6.3 Theatre Research in Canada/ Recherches théâtrales au Canada:** Bruce Barton presented his report (see attached) and thanked the journal staff for their hard work. He stressed the fact that with the publication of 26.1-2 in July the journal will be up to date. He noted the following changes in the editorial staffing: Richard Plant is stepping down as Managing Editor to be replaced by Bruce Barton; Glen Nichols is assuming the position of General Editor. Louise Ladouceur continues as Associate Editor (French), David Eden will replace Bruce Kirkley as English Review Editor, and Patrick Leroux will continue as French Review Editor. BB reported that submissions to the journal have increased in both English and French; subscriptions have also increased, and website 'hits' are high. GN moved a special vote of thanks to BB for his work with *TRIC*, followed by general applause.

**6.4 Scholarly Awards:** Sherrill Grace announced the winners of the Richard Plant and Jean-Cléo Godin awards for 2006. Frances Fortier, Caroline Dupont, and Robin Servant won the Godin for their article "Quand la biographie se 'dramatise': Le biographique d'écrivain transpose en texte théâtral." *Voix et Images* 89. 30.2 (2005): 79-104. Rob Appleford won the Plant for his chapter, "Daniel David Moses: A Ghostwriter with a Vengeance," in *Aboriginal Drama and Theatre*, edited by Appleford, and published by Playwrights Canada Press in 2005. SG also thanked all the members of the two award committees for their hard work: for the Godin—Leonore Lieblein (chair), Louise Ladouceur, and Cam Culham; for the Plant—Louise Forsyth (chair), Denis Slater, and Len Falkenstein. She reminded the meeting that next year the Saddlemyer book prize would be available. GN announced that Len Falkenstein would take charge of the awards committees in 2006. In the discussion that followed, Louise Forsyth raised the question of eligibility for electronic publications and our need to recognize these contributions, which we do. Ric Knowles wondered if multiple nominations can be made by a member, and Louise Forsyth suggested that the practice of making nominations (especially multiple ones) be reviewed.

**6.5 ACTR Newsletter:** Susan Knutson was not present and GN announced that she is stepping down as editor. Anne Nothof asked if the Bibliography will continue to be published and GN assured her that it would.

**6.6 CFHSS/FCSH:** GN reported that the Federation data on associations under 200 members is available on-line with the Federation Web site and that the Aid to Scholarly Publishing Program has received an increase in its level of funding from 7 million to 8. He then introduced Noreen Golfman, President elect, and Paul Ledwell, Executive Director. Ledwell and Golfman updated the meeting on changes pending in SSHRC and on a 6 million operating budget increase for the Federation. Golfman explained that open access to research is an increasingly urgent issue and she advised ACTR to begin looking seriously at putting *TRIC* on line in the near future; she also urged us to consider "self-archiving." Golfman advised the meeting that the Federation's reports on Humanities and Equity will soon be available on the Web. The Congress will be held at the University of Saskatchewan in 2007, at UBC in 2008, at Carleton in 2009, and in Montreal in 2010 (the host university yet to be decided). Ric Knowles noted the current resistance to open access for our research and Kym Bird stated that she felt we were being forced to go electronic and that all the costs were being downloaded to the individual researcher; she asked that funding for hard copy journals be continued. Bruce Barton commented on the complications that arise when the scholarly association and the journal are de facto separate operations (as with ACTR and *TRIC*) and Louise Forsyth warned that since SSHRC holds the money they may simply cut funding to all journals that do not comply with on-line "open access." Golfman concluded by agreeing that there is still a need for hard copy journals but she urged the association and *TRIC* to take charge of the impending changes rather than leaving it to SSHRC to force compliance.

**6.7 Heather McCallum Scholarship:** GN announced (for Stephen Johnston) that the 2006 winners were Lisa L'Heureux and Mark Turner.

**6.8 Bob Lawrence Prize:** GN canvassed the meeting for suggestions and asked that he be informed of potential candidates' emails. He will strike an adjudication committee at the Old/New Executive Meeting.

**6.9 FIRT/IFTR:** GN stated that we should maintain our membership (200.00 per year) and make better use of this connection. He invited members to visit the web site.

**6.10 Playwrights Guild:** BB reported on the cooperation between the Guild and the association this year which led to the successful coinciding of meetings and events this year. He recognized the efforts of Angela Rebeiro and Hope McIntyre. Ric Knowles hoped that we could have this kind of cooperation in the future and Judith Rudakoff praised the mix of academics and practitioners represented by this year's events. Louise Forsyth thanked Hope McIntyre and the Guild for organizing the Equity survey follow up to the 1982 Fraticelli Report, which, she noted, included ethnic and other forms of equity; she thanked Rebecca Burton for her presentation on the findings to date. More money is needed to complete the next stage of the survey and, while there have been some improvements since 1982, there remains much to do.

**6.11 Women's Caucus:** Kim Solga reported on the 2005 and 2006 meetings, noting that there had been a very good turn out. This year young scholars asked about the possibility of establishing mentoring relationships with senior scholars, and she asked for a longer time slot for the 2007 meeting.

**6.12 Francophone and Francophile Caucus:** In Patrick Leroux's absence there was no report.

**6.13 Practice/Praxis Caucus:** Claire Borody wanted to see the practical workshops continued but she asked that the name of these workshops be "practice" not "praxis." She wished to see these events extended to include demonstrations, mediatized sharing, and pedagogy techniques

7. **Conference 2007:** Moira Day will coordinate our conference at the University of Saskatchewan. She reports that Paul Bidwell (English at U of S) is supportive and that there is much enthusiasm developing for the Congress.
8. **Other business:** GN provided some general information about our current constitutional review that will bring us into line with Industry Canada guidelines for charitable associations. The timeline is as follows: the review committee (chaired by GN with Richard Plant, Sherrill Grace, and Shelley Scott) will have a draft prepared by the fall of 2006 for preliminary consultation with the membership. A final document will be presented at the AGM in 2007 for review and ratification. After that a formal application can be made to Industry Canada for certification. Bruce Kirkley explained that we will retain our name and remain a non-profit organization but that we must be legally incorporated to protect the executive and the membership against any and all liabilities.

GN informed the meeting that Margaret Coderre-Williams is the ACTR rep to the Federation. David Gardner moved adjournment of the meeting at 5:00 pm.

Respectfully submitted by Sherrill Grace, recording secretary *pro tem*.



**Assemblée générale annuelle, 30 May/ 30 mai 2006  
chambre 244, Accolade East, Université York**

**La réunion a été convoquée à 15 h 30 par le président Glen Nichols – 42 membres étaient présents.**

1. Approbation de l'ordre du jour : motion proposée par Kim Byrd et appuyé par Joanne Tompkins
2. Procès verbal de l'AGA 2005 : motion proposée par Judith Rudakoff, appuyé par Cynthia Zimmerman. Aucune correction ou commentaire. Motion adoptée.
3. Rapport du président :
  - Glen Nichols tient à remercier les membres du bureau exécutif pour leurs efforts, surtout ceux et celle qui approchent la fin de leurs mandats : Bruce Barton, David Fancy, Patrick Leroux, Anna Migliarisi et Wes Pearce.
  - Il tient à noter que l'association est en bonne forme (financière et académique), il tient aussi à remercier chaleureusement Laura Levin et l'équipe organisateur à York pour un excellent colloque.
  - Il tient également à remercier les divers commanditaires pour leur soutien : parmi beaucoup d'autres Kym Bird et le Atkinson Faculty of Liberal & Professional Studies à l'Université York.
4. Rapport du trésorier :
  - Bruce Kirkley a présenté le rapport du trésorier et a souligné les points suivants : Les factures de la RTC indiquent un total de 15 000 \$ en fond déjà engagés. L'augmentation au niveau des frais pourra couvrir les manques possibles et le rapport signale une prochaine année stable.
  - Louise Forsyth voulait connaître les sommes recueillies pour le fond McCallum lors du banquet : selon Bruce Kirkley, le total était de 1 712 \$, ce qui représente la somme la plus importante recueillie jusqu'à maintenant.
  - Bruce Kirkley propose la motion d'approbation du rapport, appuyé par Jerry Wasserman. Motion adoptée.
5. Rapport de la secrétaire : Claire Borody n'avait aucun rapport à soumettre
6. Autres rapports :

#### **6.1 Élections :**

- David Fancy n'a pas pu assister à la réunion; Glen Nichols a noté les résultats suivants : Acclamé : Glen Nichols (président), Cordula Quint (représentante des maritimes), Denis Salter (représentant du Québec), Tanya d'Angers (représentante francophone), Bruce Kirkley (représentant sans désignation régional); Élus : Laura Levin (représentante de l'Ontario, mandat de deux ans), Claire Borody (représentante des prairies, mandat d'un an), Shelley Scott (représentante des prairies, mandat de deux ans). Les membres du bureau exécutif, demeurant en fonction, sont : Len Falkenstein, Jessica Gardiner, Sherrill Grace et Cynthia Zimmerman. Anna Migliarsi propose la motion d'approbation du rapport d'élections, appuyé par Bruce Barton. Motion adoptée. Wes Pearce propose qu'on se débarrasse des bulletins de vote, appuyé par Paula Sperdakos. Motion adoptée.
- Discussion : Virginia Cooke remet en question l'établissement d'une liste des personnes nommées et a demandé s'il serait possible de donner un préavis de la liste des candidats et les candidates potentiels afin d'éviter qu'un.e ou plusieurs candidat.es soient nommé.es par la même institution.

Ric Knowles questionne le bien-fondé d'une liste de mise en candidature qui serait connue d'avance. Discussion. Aucun changement n'a été suggéré.

- Bruce Kirkley a rappelé aux membres de remplir et de remettre les demandes de remboursement de frais de voyage.

**6.2 Cotisations :** Jessica Gardiner a présenté les chiffres et a noté que les cotisations ont augmenté.

**6.3 *Recherches théâtrales au Canada :*** Bruce Barton a présenté son rapport (voir annexes) et tient à remercier le personnel du journal pour leur beau travail. Il souligne qu'avec la publication de 26.1-2 en juillet le journal sera complètement mis à jour. Il tient à noter les changements suivants au personnel : Richard Plant donne sa démission en tant que rédacteur exécutif, il sera remplacé par Bruce Barton ; Glen Nichols assumera la position de rédacteur général. Louise Ladouceur continuera son travail en tant que rédactrice associée (en français), David Eden remplacera Bruce Kirkley en tant que rédacteur des comptes rendus anglais et Patrick Leroux continuera son travail en tant que rédacteur des comptes rendus français. Monsieur Barton a noté que les soumissions, en français et en anglais, au journal ont augmentés; le nombre de cotisations a aussi augmenté et les visites à notre site web sont nombreuses. Monsieur Nichols a proposé un vote de remerciement à Bruce Barton; applaudissement.

**6.4 Prix d'excellence :** Sherrill Grace a annoncé les gagnantes du prix Richard Plant et du prix Jean-Cléo Godin pour l'année 2006. Frances Fortier, Caroline Dupont et Robin Servant ont gagné le prix Godin pour leur article intitulé "Quand la biographie se 'dramatise' : Le biographique d'écrivain transpose en texte théâtral." *Voix et Images* 89. 30.2 (2005) : 79-104. Rob Appleford a gagné le prix Richard Plant pour son chapitre intitulé "Daniel David Moses : A Ghostwriter with a Vengeance," dans *Aboriginal Drama and Theatre*, sous la direction de Appleford et publié par Playwrights Canada Press en 2005 (Voir le rapport au complet dans les annexes). Madame Grace tient aussi à remercier les membres des deux comités de sélection pour leur excellent travail : pour le prix Godin : Leanore Lieblein (présidente), Louise Ladouceur et Cam Culham. Pour le prix Plant : Louise Forsyth (présidente), Denis Slater et Len Falkenstein. Madame Grace a rappelé aux membres que le prix Saddlemeyer sera disponible l'année prochaine. Madame Grace a annoncé que Len Falkenstein sera responsable des comités de sélection en 2006. Dans la discussion suivante, Louise Forsyth a soulevé la question des publications sur le web et notre besoin de reconnaître ces contributions (comme nous le faisons déjà). Ric Knowles se demandait si un membre pourrait faire plus qu'une nomination et Louise Forsyth a suggéré la révision du processus de faire ces nominations (surtout quand il s'agit de plusieurs nominations par membre).

**6.5 ARTC Bulletin de liaison :** Susan Knutson était absente et Glen Nichols a annoncé qu'elle donne sa démission en tant que rédactrice. Anne Nothof a demandé si la publication de la Bibliographie allait continuer. Glen Nichols a répondu dans l'affirmative.

**6.6 CFHSS/FCSH :** Glen Nichols a noté que les données de la Fédération portant sur les associations avec moins de 200 membres sont disponibles en-ligne sur le site web de la fédération et que les subventions au Programme d'aide pour les publications académiques ont augmenté de 7 à 8 millions de dollars. Par la suite, il a présenté Noreen Golfman, présidente élue, et Paul Ledwell, directeur exécutif. Monsieur Ledwell et madame Golfman ont fait part des mis à jours sur les changements imminents dans le CRSH et sur une augmentation de six millions de dollars dans le budget opérationnel de la fédération. Madame Golfman a expliqué que le libre accès à la recherche est une question qui devient de plus en plus importante. Elle suggère à l'ARTC de mettre le RTC en-ligne dans les plus brefs délais et elle nous a suggéré de commencer l'auto-archivage. Madame Golfman a informé les membres que le rapport de la fédération sur Humanities and Equity (humanités et équité) sera bientôt disponible en-



ligne. Le congrès aura lieu à l'Université de Saskatchewan en 2007, à UBC en 2008, à Carleton en 2009 et à Montréal en 2010 (l'université hôte n'est pas encore désignée). Ric Knowles a pris note qu'il y a ceux et celles qui se sont opposés à la recherche libre accès et Kym Bird a déclaré qu'elle sentait que les chercheur.es devenait forcés à publier sur le web et que les frais retombait sur les chercheur.es individuell.es. Elle désire qu'on continue à financer les périodiques imprimés. Bruce Barton a réfléchi sur les complications possibles que l'on voit lorsque les associations de recherche et le journal sont, de fait, deux organismes séparées (ce qui est maintenant le cas avec l'ARTC et le RTC) Louise Forsyth prévient les membres du fait que les journaux qui ne respectent pas le libre accès en-ligne pourraient perdre leur financement, puisque le CRSH est responsable du budget. Madame Golfman a terminé en admettant qu'il y a toujours un besoin pour les périodiques imprimés mais elle encourage l'association et le RTC de prendre en charge les changements imminents au lieu de laisser le CRSH les imposer.

- 6.7 **Bourse Heather McCallum** : Glen Nichols a annoncé (de la part de Stephen Johnston) les gagnants de la bourse Heather McCallum de l'année 2006 : Lisa L'Heureux et Mark Turner.
- 6.8 **Prix Robert Lawrence** : Glen Nichols a sondé les membres de la réunion pour des suggestions et a demandé qu'on lui donne les courriels des candidats et des candidates potentiels. Il convoquera un comité d'évaluation pendant la réunion des nouveaux/anciens exécutifs.
- 6.9 **IFTR** : Glen Nichols déclare qu'on devrait maintenir nos cotisations (200\$ par année) et prendre avantage de cette collaboration. Il a invité les membres à visiter le site web.
- 6.10 **Playwrights Guild** : Bruce Barton a noté la coopération entre le « Playwrights Guild » et l'association cette année, Il a remercié Angela Rebeiro et Hope McIntyre pour leurs efforts. Ric Knowles espère que cette coopération continuera et Judith Rudakoff a loué le mélange de chercheur.es et de praticien.nes présent.es aux activités de cette année. Louise Forsyth tient à remercier Hope McIntyre et le Playwrights Guild pour l'organisation de l'étude d'équité, suite du rapport Fraticelli (1982). Elle a noté que ce dernier incluait l'équité ethnique ainsi que d'autres formes d'équité. Elle tient aussi à remercier Rebecca Burton pour sa présentation portant sur les résultats de l'étude jusqu'à date. On aura besoin de fonds supplémentaires pour terminer la prochaine étape du sondage. Peu importe le progrès accompli depuis 1982, il y a toujours des choses à améliorer.
- 6.11 **Caucus des femmes** : Kim Solga a donné des nouvelles portant sur les réunions qui ont eu lieu en 2005 et en 2006. Elle a noté que la présence aux réunions était excellente. Cette année les jeunes chercheurs et les jeunes chercheuses ont demandé s'il sera possible d'établir des relations avec les chercheurs et les chercheuses principaux, et elle a demandé pour un plus long créneau horaire pendant les réunions de 2007.
- 6.12 **Caucus francophone et francophile** Aucun rapport (en raison de l'absence de Patrick Leroux)
- 6.13 **Caucus de pratique / praxie** : Claire Borody veut que les ateliers pratiques continuent, mais elle demande qu'on les nomment ateliers de « pratique » et non les ateliers de « praxie ». Elle demande aussi qu'on élabore sur les activités afin d'inclure des démonstrations, des partages médiatisés et le partage de techniques pédagogiques.
7. **Colloque 2007** : Moira Day sera la coordinatrice du colloque à l'Université de Saskatchewan. Elle remarque que Paul Bidwell (professeur d'anglais à l'Université de Saskatchewan) appuie fortement nos démarches et elle note que l'idée de tenir le Congrès à l'Université de Saskatchewan est accueillie avec

de plus en plus d'enthousiasme.

8. **Divers** : Glen Nichols a informé les membres de notre revue constitutionnelle courante. Cette revue nous aidera à correspondre avec les lignes directrices établies pour les associations charitables. Le tableau chronologique est comme suit : Le comité de révision (présidé par Glen Nichols, avec Richard Plant, Sherrill Grace et Shelley Scott) aura un brouillon préparé d'ici l'automne 2006 pour une première consultation avec les membres. Le document final sera présenté à l'assemblée générale en 2007 pour révision et pour ratification. Une demande officielle d'incorporation pourrait être soumise à Industrie Canada par la suite. Bruce Kirkley a expliqué que l'Association conserverait son nom et demeurerait un organisme à but non-lucratif, mais que nous devrions devenir une société à responsabilité limitée afin de protéger l'exécutif et les membres contre tout genre de poursuite judiciaire.

GN a informé les membres que Margaret Coderre-Williams est la représentante de l'ARTC à la Fédération.

David Gardner a levé la séance à 17h00.

Soumis par Sherrill Grace, secrétaire par intérimaire

## Membership Report as of May 25, 2006 / Rapport sur les membres de l'association à partir du 25 mai 2006

*Préparé par / Prepared by Jessica Gardner*

| Year/<br>Année                                               | Total      | Paid/<br>Payé | Indiv/Instit | Stu/Unemp/Ret/<br>Étud./chômage/ret. | Hon       |
|--------------------------------------------------------------|------------|---------------|--------------|--------------------------------------|-----------|
| 2000                                                         | 213        | 181           | 119          | 62                                   | 32        |
| 2001                                                         | 213        | 181           | 121          | 60                                   | 32        |
| 2002                                                         | 192        | 161           | 86           | 77                                   | 32        |
| 2003                                                         | 196        | 161           | 96           | 65                                   | 33        |
| 2004                                                         | 191        | 156           | 82/18        | 56                                   | 35        |
| <b>2005</b>                                                  | <b>205</b> | <b>163</b>    | <b>89/18</b> | <b>63</b>                            | <b>35</b> |
| May/Mai (as of May 25 <sup>th</sup> , 2005 / le 25 mai 2005) |            |               |              |                                      |           |
| 2005                                                         | 165        | 124           | 64/15        | 50                                   | 36        |
| 2006 (as of May 25 <sup>th</sup> , 2006 / le 25 mai 2006)    |            |               |              |                                      |           |
| 2006                                                         | 184        | 147           | 72/17        | 58                                   | 37        |
| 2007                                                         | 15         | 13/1          | 1            |                                      |           |
| 2008                                                         | 3          | 3             |              |                                      |           |
| 2009                                                         | 3          |               |              |                                      |           |
| 2010                                                         | 1          |               |              |                                      |           |

In 2005, the association had 205 members in total, an increase on the previous year. This year's numbers are looking promising with an increase of 20 members pre- Congress. There is an increase in long term memberships.

Le nombre total de membres a augmenté à 205 pour l'année 2005. Les chiffres de cette année sont prometteurs, avec une augmentation de 20 membres avant le congrès. Il y a eu une augmentation dans les cotisations long terme.



# Treasurer's Report / Rapport du trésorier

Bruce Kirkley, Treasurer

| ACTR/ARTC 2006 YEAR-TO-DATE CASH-FLOW REPORT |                 |                  |                  |
|----------------------------------------------|-----------------|------------------|------------------|
| 1 January 2006 to 24 May 2006                |                 |                  |                  |
| Category Description                         | Amounts         | Totals           |                  |
| <b>ACTR/ARTC OPERATING ACCOUNT</b>           |                 |                  |                  |
| 2005 Balance Forward                         |                 |                  | 10,060.27        |
| <b>2006 INFLOWS TO DATE</b>                  |                 |                  |                  |
| <b>Congress</b>                              |                 |                  |                  |
| Banquet Revenues                             | 1,189.85        |                  |                  |
| CFHSS                                        | 0.00            |                  |                  |
| SSHRC Travel Grant                           | 3,810.00        |                  |                  |
| <b>TOTAL Congress</b>                        | <b>4,999.85</b> | <b>4,999.85</b>  |                  |
| <b>Memberships</b>                           |                 |                  |                  |
| Memberships 2005                             | 840.75          |                  |                  |
| Memberships 2006                             | 6,567.42        |                  |                  |
| Memberships 2007                             | 113.63          |                  |                  |
| Memberships Long Term                        | 500.00          |                  |                  |
| <b>TOTAL Memberships</b>                     | <b>8,021.80</b> | <b>8,021.80</b>  |                  |
| <b>Other Income</b>                          |                 |                  |                  |
| Other Income                                 | 29.60           |                  |                  |
| Bank Interest                                | 109.89          |                  |                  |
| <b>TOTAL Other Income</b>                    | <b>139.49</b>   | <b>139.49</b>    |                  |
| <b>TOTAL 2006 INFLOWS TO DATE</b>            |                 | <b>13,161.14</b> | <b>13,161.14</b> |
| <b>2006 OUTFLOWS TO DATE</b>                 |                 |                  |                  |
| <b>Administration</b>                        |                 |                  |                  |
| <b>Associate Memberships</b>                 |                 |                  |                  |
| CCA                                          | 80.25           |                  |                  |
| CFHSS                                        | 0.00            |                  |                  |
| IFTR                                         | 236.51          |                  |                  |
| <b>TOTAL Associate Memberships</b>           | <b>316.76</b>   |                  |                  |
| Bank Charge                                  | 0.00            |                  |                  |
| Exec Travel                                  | 2,431.25        |                  |                  |
| Fees                                         | 0.00            |                  |                  |
| Office Supplies                              | 0.00            |                  |                  |

|                                                                                      |                 |                 |                  |
|--------------------------------------------------------------------------------------|-----------------|-----------------|------------------|
| Postage                                                                              | 0.00            |                 |                  |
| Printing                                                                             | 0.00            |                 |                  |
| Translation                                                                          | 0.00            |                 |                  |
| <b>TOTAL Administration</b>                                                          | <b>2,748.01</b> | <b>2,748.01</b> |                  |
| <b>Congress</b>                                                                      |                 |                 |                  |
| Banquet Expenses                                                                     | 1,000.00        |                 |                  |
| Events                                                                               | 1,333.00        |                 |                  |
| Guest Speakers                                                                       | 0.00            |                 |                  |
| Materials                                                                            | 0.00            |                 |                  |
| Travel Grants 2005                                                                   | 1.49            |                 |                  |
| Travel Grants 2004                                                                   | 0.00            |                 |                  |
| <b>TOTAL Congress</b>                                                                | <b>2,334.49</b> | <b>2,334.49</b> |                  |
|                                                                                      |                 |                 |                  |
| <b>Publications</b>                                                                  |                 |                 |                  |
| TRIC*                                                                                | 0.00            |                 |                  |
| Newsletter                                                                           | 552.42          |                 |                  |
| Translation                                                                          | 40.30           |                 |                  |
| <b>TOTAL Publications</b>                                                            | <b>592.72</b>   | <b>592.72</b>   |                  |
|                                                                                      |                 |                 |                  |
| <b>TOTAL 2006 OUTFLOWS TO DATE</b>                                                   |                 | <b>5,675.22</b> | <b>5,675.22</b>  |
|                                                                                      |                 |                 |                  |
| <b>2006 Balance 24 May 2006</b>                                                      |                 |                 | <b>17,546.19</b> |
|                                                                                      |                 |                 |                  |
| <b>* Note: Outstanding TRIC Bills for 2004, 2005, 2006<br/>estimated at \$15,000</b> |                 |                 |                  |
|                                                                                      |                 |                 |                  |
|                                                                                      |                 |                 |                  |
|                                                                                      |                 |                 |                  |
| <b>INVESTMENT ACCOUNTS</b>                                                           |                 |                 |                  |
|                                                                                      |                 |                 |                  |
| <b>Lawrence Prize Income</b>                                                         |                 |                 |                  |
| Donations                                                                            | 0.00            |                 |                  |
| Interest Earned                                                                      | 129.98          |                 |                  |
| <b>TOTAL Lawrence Prize Income</b>                                                   | <b>129.98</b>   | <b>129.98</b>   |                  |
|                                                                                      |                 |                 |                  |
| <b>Lawrence Prize Expense</b>                                                        |                 |                 |                  |
| Lawrence Prize                                                                       | 0.00            |                 |                  |
| <b>TOTAL Lawrence Prize Expense</b>                                                  | <b>0.00</b>     | <b>0.00</b>     |                  |
|                                                                                      |                 |                 |                  |
|                                                                                      |                 |                 |                  |
| <b>McCallum Scholarship Income</b>                                                   |                 |                 |                  |
| Donations                                                                            | 245.00          |                 |                  |
| Interest Earned                                                                      | 67.86           |                 |                  |
| <b>TOTAL McCallum Scholarship Income</b>                                             | <b>312.86</b>   | <b>312.86</b>   |                  |
|                                                                                      |                 |                 |                  |
| <b>McCallum Scholarship Expense</b>                                                  |                 |                 |                  |
| McCallum Scholarship                                                                 | 1,000.00        |                 |                  |
| <b>TOTAL McCallum Scholarship Expense</b>                                            | <b>1,000.00</b> | <b>1,000.00</b> |                  |



| ACTR/ARTC 2005 CASH-FLOW REPORT    |                 |                  |                  |
|------------------------------------|-----------------|------------------|------------------|
| 1/1/2005 Through 12/31/2005        |                 |                  |                  |
| Category Description               | Amounts         | Totals           |                  |
| <b>ACTR/ARTC OPERATING ACCOUNT</b> |                 |                  |                  |
| 2004 Balance Forward               |                 |                  | 8,451.39         |
| <b>2005 INFLOWS</b>                |                 |                  |                  |
| <b>Congress</b>                    |                 |                  |                  |
| Banquet Revenues                   | 1,795.00        |                  |                  |
| CFHSS                              | 250.00          |                  |                  |
| SSHRC Travel Grant                 | 3,810.00        |                  |                  |
| <b>TOTAL Congress</b>              | <b>5,855.00</b> | <b>5,855.00</b>  |                  |
| <b>Memberships</b>                 |                 |                  |                  |
| Memberships 2005                   | 5,765.63        |                  |                  |
| Memberships 2006                   | 1,012.00        |                  |                  |
| Memberships Long Term              | 1,500.00        |                  |                  |
| <b>TOTAL Memberships</b>           | <b>8,277.63</b> | <b>8,277.63</b>  |                  |
| <b>Other Income</b>                |                 |                  |                  |
| Other Income                       | 10.96           |                  |                  |
| Bank Interest                      | 63.94           |                  |                  |
| <b>TOTAL Other Income</b>          | <b>74.90</b>    | <b>74.90</b>     |                  |
| <b>TOTAL 2005 INFLOWS</b>          |                 | <b>14,207.53</b> | <b>14,207.53</b> |
| <b>2005 OUTFLOWS</b>               |                 |                  |                  |
| <b>Administration</b>              |                 |                  |                  |
| <b>Associate Memberships</b>       |                 |                  |                  |
| CCA                                | 80.25           |                  |                  |
| CFHSS                              | 1,150.00        |                  |                  |
| IFTR                               | 276.33          |                  |                  |
| <b>TOTAL Associate Memberships</b> | <b>1,506.58</b> |                  |                  |
| Bank Charge                        | 15.00           |                  |                  |
| Exec Travel                        | 1,383.39        |                  |                  |
| Fees                               | 168.80          |                  |                  |
| Office Supplies                    | 128.38          |                  |                  |
| Postage                            | 26.04           |                  |                  |
| Printing                           | 133.00          |                  |                  |
| Translation                        | 57.63           |                  |                  |
| <b>TOTAL Administration</b>        | <b>3,418.82</b> | <b>3,418.82</b>  |                  |
| <b>Congress</b>                    |                 |                  |                  |
| Banquet Expenses                   | 1,505.10        |                  |                  |
| Events                             | 750.00          |                  |                  |





| ACTF                                                                                                                                                                               |                    |             |               |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------|-------------|---------------|
| <b>ROBERT LAWRENCE PRIZE FUND</b>                                                                                                                                                  |                    |             |               |
| <b>INVESTMENT STATEMENT AS OF 15 MAY 2006</b>                                                                                                                                      |                    |             |               |
| INVESTMENTS                                                                                                                                                                        | PRINCIPAL INVESTED | DATE ISSUED | MATURITY DATE |
| <b>MATURED</b>                                                                                                                                                                     |                    |             |               |
| VANCITY GIC 95414                                                                                                                                                                  | 2,000.00           | 6-Févr-05   | 6-Févr-06     |
| BMO GIC 33555477-02                                                                                                                                                                | 1,085.23           | 14-Mars-05  | 14-Mars-06    |
| <b>INVESTED</b>                                                                                                                                                                    |                    |             |               |
| BMO GIC 33555477-04                                                                                                                                                                | 5,404.52           | 7-Janv-04   | 8-Janv-07     |
| BMO GIC 33555477-05*                                                                                                                                                               | 3,800.00           | 8-Mai-06    | 8-Mai-08      |
| <b>TOTALS</b>                                                                                                                                                                      | <b>9,204.52</b>    |             |               |
| *Note: BMO GIC 33555477-05 includes amounts reinvested from matured GICs plus donation of \$1000, less \$352.12: \$300 for 2005 & 2006 Lawrence Prizes; \$52.17 balance in BMO CHQ |                    |             |               |
| <b>HEATHER MCCALLUM SCHOLARSHIP FUND</b>                                                                                                                                           |                    |             |               |
| <b>INVESTMENT STATEMENT AS OF 15 MAY 2006</b>                                                                                                                                      |                    |             |               |
| INVESTMENT                                                                                                                                                                         | PRINCIPAL INVESTED | DATE ISSUED | MATURITY DATE |
| <b>MATURED</b>                                                                                                                                                                     |                    |             |               |
| TD GIC 8125546-06 <sup>1</sup>                                                                                                                                                     | 2,865.33           | 24-Févr-04  | 26-Sept-05    |
| TD GIC 8125546-07 <sup>2</sup>                                                                                                                                                     | 3,365.62           | 24-Févr-04  | 26-Sept-05    |
| TD GIC 8125546-11 <sup>3</sup>                                                                                                                                                     | 4,398.38           | 30-Sept-04  | 30-Sept-05    |
| TD GIC 8125546-08 <sup>4</sup>                                                                                                                                                     | 3,572.00           | 19-Avr-04   | 19-Avr-06     |
| <b>INVESTED</b>                                                                                                                                                                    |                    |             |               |
| TD GIC 8125546-13 <sup>2</sup>                                                                                                                                                     | 3,486.75           | 26-Sept-05  | 26-Sept-06    |
| TD GIC 8125546-09                                                                                                                                                                  | 3,572.00           | 19-Avr-04   | 19-Avr-07     |
| TD GIC 8125546-16 <sup>4</sup>                                                                                                                                                     | 3,600.00           | 19-Avr-06   | 19-Avr-07     |
| TD GIC 8125546-03                                                                                                                                                                  | 1,423.93           | 20-Janv-03  | 21-Janv-08    |
| TD GIC 8125546-12 <sup>1</sup>                                                                                                                                                     | 2,968.45           | 26-Sept-05  | 21-Avr-08     |
| TD GIC 8125546-10                                                                                                                                                                  | 3,572.00           | 19-Avr-04   | 20-Avr-09     |
| TD GIC 8125546-14 <sup>3</sup>                                                                                                                                                     | 4,468.75           | 26-Sept-05  | 21-Avr-10     |
| CSB CP46K8461921H <sup>5</sup>                                                                                                                                                     | 10,000.00          | 1-Nov-05    | 1-Nov-15      |
| <b>TOTALS</b>                                                                                                                                                                      | <b>33,091.88</b>   |             |               |
| <sup>1,2,3,4</sup> Matured GIC's reinvested as shown; \$150 from GIC 8125546-08 put toward 2006 McCallum Scholarship                                                               |                    |             |               |
| <sup>5</sup> Amount to be held for 10 years and allowed to collect interest at the request of donor, Heather McCallum                                                              |                    |             |               |

| PENSION FUNDS                    |               |               |                   |
|----------------------------------|---------------|---------------|-------------------|
|                                  |               |               |                   |
|                                  |               |               |                   |
|                                  |               |               |                   |
| INTEREST RATE                    | INTEREST PAID | CURRENT VALUE | VALUE AT MATURITY |
| 1.9                              | comp annually |               | 2,050.12          |
| 1.55                             | comp annually |               | 1,102.05          |
|                                  |               |               |                   |
|                                  |               |               |                   |
| 25 (yr 1) 2.35 (yr 2) 2.75 (yr3) | comp annually | 5,655.98      | 5,811.96          |
| 3.35 (yr 1) 3.75 (yr 2)          | annual pay    | 3,800.00      | n/a               |
|                                  |               |               |                   |
|                                  |               |               |                   |
|                                  |               | 9,455.98      |                   |
|                                  |               |               |                   |
|                                  |               |               |                   |
|                                  |               |               |                   |
|                                  |               |               |                   |
| INTEREST RATE                    | INTEREST PAID | CURRENT VALUE | VALUE AT MATURITY |
| 2.25                             | comp annually |               | 2,968.45          |
| 2.25                             | comp annually |               | 3,486.75          |
| 1.6                              | at maturity   |               | 4,468.75          |
| 2.5                              | semi-annually |               | 3,750.60          |
|                                  |               |               |                   |
|                                  |               |               |                   |
| Variable: 3.15 (May 06)          | comp monthly  | 3,506.47      | n/a               |
| 2.65                             | comp annually | 3,735.08      | 4,043.57          |
| 3.75                             | annual pay    | 3,600.00      | 3,735.00          |
| 3.25                             | semi-annually | 1,444.85      | 1,655.45          |
| 2.4                              | comp annually | 2,987.38      | 3,155.01          |
| 3.55                             | comp annually | 3,791.27      | 4,253.09          |
| 2.85                             | comp annually | 4,501.20      | 5,079.64          |
|                                  |               |               |                   |
| (2005); 2.5 (2006); 2.75 (2007)  | comp annually | 10,225.00     | n/a               |
|                                  |               |               |                   |
|                                  |               | 33,791.25     |                   |
|                                  |               |               |                   |
|                                  |               |               |                   |



# Theatre Research in Canada / Recherches théatrales au Canada

Bruce Barton, Editor / Rédacteur en chef

## Acknowledgements

This past year has been a period of very intense activity at the journal, with no fewer than six separate issues in preparation at any given time. In addition to a steadily increasing list of contributors, assessors, and review editors, the office has also been maintaining correspondence with six guest editors at work on three theme issues. Beyond the preparation of issues, the office has also been involved in subscription outreach, organizational restructuring, office rearrangement for increased efficiency, and ongoing administrative training. I cannot express enough gratitude to the two «part time» office administrators, both of whom also happen to be doctoral students trying to complete their dissertations. In the limited time available to them each week – funded by Research Assistantships from the Graduate Centre for Study of Drama – Jennifer Heywood-Jackson and Birgit Schreyer have been remarkable: diligent, committed, efficient, and resourceful.

## Publication Schedule

A double-issue volume, 24.1-2, which included a guest-edited theme section on translation as well as a full complement of general interest articles, has been distributed since my last report. Another general interest, double-issue volume, 25.1-2, has been set by the printer and has been proofed internally; it will move to authors' proofs next week. Barring unforeseen difficulties, it is set for printing and distribution next month (June, 2006). The next volume, 26.1-2, is a theme issue on Atlantic Canadian Theatre and will be the final in a series of «catch-up» double-issue publications. Virtually all the material for this issue has been received; we anticipate distribution by early July. This will see the journal brought up-to-date, and we will move into current year publication for the first time in several years. In addition to general interest issues currently in preparation, four additional guest-edited theme issues are scheduled for publication on an established timetable that spans through to 2008. This list includes issues on *Theatre and Religion* (Moir Day and Mary Ann Beavis), *Theatre and Education* (George Belliveau and Francine Chaine), *Space and Subjectivity* (Andrew Houston and Laura Levin), and *Performing Intercultural Canada* (Ric Knowles).

## Editorial Transition

There are several key editorial changes to report. Richard Plant has stepped out of the Executive Editor position after providing sure guidance in this role, over the past several years. I once again would like to express my deep gratitude for his assistance. With the publication of volume 26.1-2, I will finish my mandate as General Editor and will assume the position of Executive Editor. I am very pleased to announce that Glen Nichols has agreed to assume the General Editorship of TRiC/RTaC. Glen brings impressive qualifications to the position, and this is a development that I feel ensures the journal's continued forward progression. Bruce Kirkley, currently ACTR's treasurer, is stepping out of the English Language Book Review Editor position, which will be taken over by David Eden. We welcome David to the fold, and are confident that he will continue the excellent work demonstrated by his predecessor.

## Management Board Transition

Stephen Johnson has taken over (from John Astington) as the Chair of the journal's Management Board. Stephen has been very active in the few months since this transition, exploring multiple electronic and hard copy distribution deals with major publication organizations in Canada and internationally. We welcome Stephen's return to the journal, and will clearly benefit from his energy and experience.

## Remerciements

Cette année a été une année très mouvementée pour la revue, avec non moins de six numéros distincts en préparation à tout moment. En plus d'avoir une liste de plus en plus grande de collaborateurs, d'évaluateurs et de rédacteurs, le bureau correspond de façon soutenue avec six rédacteurs invités, qui travaillent sur trois numéros thématiques. Au-delà de la préparation de ces numéros, d'autres activités ont retenu l'attention et l'énergie du bureau : les efforts pour accroître le nombre d'abonnements, la restructuration organisationnelle et le réaménagement du bureau dans le but d'augmenter la productivité, ainsi que la poursuite de la formation administrative. Je tiens à exprimer toute ma gratitude aux deux assistantes « à temps partiel » qui étaient toutes deux des étudiantes au doctorat essayant de terminer la rédaction de leur thèse. Avec le temps dont elles disposaient chaque semaine grâce au soutien financier du « Graduate Centre for Study of Drama », Jennifer Heywood-Jackson et Birgit Schreyer ont été tout à fait remarquables : assidues, efficaces et ingénieuses.

## Calendrier de publication

Depuis mon dernier rapport, on a procédé à la distribution d'un numéro double, le numéro 24.1-2, incluant une section consacrée au thème de la traduction, sous la direction de deux rédacteurs invités, complétée par une série d'articles d'intérêt général. L'imprimeur a produit les épreuves d'un autre numéro double d'intérêt général, le numéro 25.1-2, qui ont été révisées à l'interne; ces épreuves seront révisées par les auteurs la semaine prochaine. S'il n'y pas d'imprévu, il sera imprimé et distribué le mois prochain (juin 2006). Le prochain numéro, le 26.1-2, est un numéro thématique portant sur le théâtre dans les provinces de l'Atlantique. Il s'agira du dernier numéro double en vue de rattraper le temps perdu dans le calendrier de publication au cours des dernières années. Nous avons reçu presque tous les documents nécessaires pour le numéro en question, qui devrait être prêt pour la diffusion au début du mois de juillet. Ceci complétera le rattrapage dans le calendrier. Ainsi, pour la première fois en sept ans, nous serons en mesure de publier les articles de l'année en cours. En plus des numéros d'intérêt général qui sont présentement en préparation, quatre numéros thématiques sous la direction de rédacteurs invités seront publiés selon un calendrier déjà fixé, qui s'échelonne jusqu'en 2008. La liste comprend des numéros portant sur le théâtre et la religion (Moir Day et Mary Ann Beavis), le théâtre et l'éducation (George Belliveau et Francine Chaine), l'espace et la subjectivité (Andrew Houston et Laura Levin) et le théâtre interculturel au Canada (Ric Knowles).



## Changement du personnel de rédaction

Il y a plusieurs changements clefs à noter. Richard Plant quitte son poste de rédacteur exécutif; il a été de très bon conseil pendant toute la durée de son mandat. J'aimerais encore une fois le remercier très sincèrement de son aide. Après la publication du numéro 26.1-2, je vais quitter mon poste de rédacteur général pour occuper le poste de rédacteur exécutif. J'ai le grand plaisir d'annoncer que Glen Nichols a accepté d'occuper le poste de rédacteur général du *TRiC/RTaC*. Glen possède les compétences et l'expérience requises pour un tel poste et je suis certain que, sous sa direction, la revue continuera à évoluer de façon positive. Bruce Kirkley, présentement le trésorier de l'ARTC, quitte son poste de rédacteur des comptes rendus d'ouvrages de langue anglaise. Ce poste sera maintenant occupé par David Eden. Nous voulons profiter de cette occasion pour souhaiter la bienvenue à David. Nous sommes convaincus qu'il continuera l'excellent travail accompli par son prédécesseur.

## Changements au bureau de direction

Suite au départ de John Astington, Stephen Johnson occupera le poste de président du bureau de direction de la revue. Stephen a été très actif pendant les mois suivant cette transition, puisqu'il s'est occupé d'explorer la possibilité de conclure de nombreuses ententes pour la distribution de textes électroniques et imprimés avec d'importantes maisons d'éditions d'envergure nationale et internationale. Nous accueillons le retour de Stephen au sein de la revue avec grand plaisir; nous profiterons certainement de son enthousiasme et de son expérience.

# Theatre Practice Committee Report 2006

Claire Borody  
*Theatre Practice Committee*

The Theatre Practice Committee originally the Praxis/Practice Committee has been in existence since 2002. For several years prior to that time informal discussions at ACTR conferences had determined a need for representation of scholar/practitioners within the organization. In 2002 a committee of Roxanne Dicke (Keyano College), Deborah Tihanyi (University of Toronto) and me, Claire Borody (University of Winnipeg)

decided to pilot programming that would attempt to meet this need for the 2003 conference in Halifax. We approached the ACTR Executive with a proposal and received their support for the project. The original mandate of the committee was to offer a forum for the sharing of practical work generated by scholar/practitioners within the

organization and to offer scholar/practitioners within the membership access to the work of theatre artists from the community in which the conference was taking place.

The 2003 conference in Halifax debuted the efforts of the committee. The programming featured two workshops and a panel of playwrights. Interested membership-at-large was invited to meet in order to provide the Theatre Practice Committee with feedback and future directives. Programming at the 2004 conference (Winnipeg) featured three workshop/demonstrations, one of which was a joint venture with CLGSA. Another three

workshops were programmed for the 2005 conference (London).

Over the course of a four-year existence, due to changing professional interests and commitments, the committee has decreased from three to one member. Although I served as a consultant for the workshop vetting process, the programming for the 2006 conference was essentially absorbed by the planning committee. One workshop, a joint effort with the CWSA was programmed

The future of the Theatre Practice Committee was brought into question both organically at the State of the Profession session and formally at the AGM. The question: Is there still a need for a practical component in ACTR conference programming? Further to this: What other forms of alternative programming might be considered by the committee?

As a result of the discussion and commentary at these meetings, several individuals have voiced interest in serving on this committee. I look forward to exploring possibilities for alternative conference programming for the 2007 conference with those people.

## Rapport du comité de pratique du théâtre de 2006

Claire Borody  
*Comité de pratique du théâtre*

Le comité de pratique du théâtre existe depuis l'an 2002. Pendant plusieurs années avant la création du comité, les discussions informelles lors des colloques de l'ARTC avaient suscité un besoin de représentation des chercheurs/praticiens à l'intérieur de l'organisation. En 2002, un comité composé de Roxanne Dicke (Collège Keyano), Deborah Tihanyi (University of Toronto) et de moi-même, Claire Borody (University of Winnipeg), a décidé de mettre à l'essai un programme qui aurait pour but de combler ce besoin pour le colloque d'Halifax en 2003. Par la suite, nous avons proposé ce programme aux membres exécutifs de l'ARTC et nous avons reçu leur soutien pour le projet.

La mission initiale du comité était d'offrir un forum propice à la mise en commun du travail pratique des chercheurs/praticiens au sein de l'organisation et de permettre aux chercheurs/praticiens adhérents d'avoir accès aux œuvres des artistes du théâtre travaillant au sein de la communauté dans laquelle se déroulait le colloque.

Le colloque à Halifax en 2003 a marqué le début du travail du comité. Deux ateliers et une table ronde de dramaturges figuraient au programme du colloque. Nous avons demandé aux membres intéressés de se réunir dans le but de fournir au comité de pratique du théâtre des commentaires et des conseils, ainsi que des suggestions quant aux projets d'avenir. Trois ateliers/démonstrations figuraient au programme du colloque qui a eu lieu en 2004 (à Winnipeg). L'un des trois ateliers a été organisé et réalisé conjointement avec la Revue de la Société canadienne des études lesbiennes et gaies. Trois autres ateliers ont été planifiés pour le colloque qui a eu lieu à London (Ontario) en 2005.



Le nombre de membres au sein du comité, créé il y a quatre ans, est passé de trois à un, en raison des engagements et des changements d'intérêts professionnels. Bien que j'aie rempli le rôle de consultante pour l'examen des propositions d'ateliers, c'est le comité de planification qui a fini par prendre en charge la planification des ateliers. On a prévu un atelier organisé conjointement avec l'ACEF.

L'avenir du comité de pratique du théâtre a été remis en question tant de façon spontanée à la session consacrée à l'état de la profession que de façon formelle à l'AGA. La question est de savoir s'il est toujours nécessaire que la programmation du colloque de l'ARTC comporte une dimension pratique. Par ailleurs, quelles sont les autres formes de programmation qui pourraient être envisagées par le comité?

Suite à ces discussions, plusieurs personnes ont exprimé leur désir de siéger au comité. J'ai hâte d'explorer avec elles les possibilités de présenter un programme varié pour le colloque de 2007.

## Women's Caucus 2006

Women's Caucus 2006 held a lively lunch meeting at Congress in which everyone spoke briefly about their research interests and achievements. On the request of several new scholars we have put a mentorship plan into effect through our listserv. We have also decided to ask for a session or two at next year's Congress to talk about ways and means by which mentoring of many different kinds can be most effectively put into practice. Our plan is to open our workshop/session/roundtable to everyone who is interested rather than just female scholars and practitioners. We're very excited about all the cross-fertilization that is taking place and hope to give you a fuller idea of our proposed sessions in the fall. If you are interested in joining the listserv please get in touch with Rosalind Kerr at [Rosalind.Kerr@ualberta.ca](mailto:Rosalind.Kerr@ualberta.ca).

## Caucus des femmes 2006

Pendant le congrès, le Caucus des femmes 2006 a organisé une excellente réunion pendant laquelle tout le monde a eu l'occasion de parler brièvement de ses travaux de recherche et de ses centres d'intérêt. À la demande de plusieurs nouveaux chercheurs, nous avons établi un programme de mentorat via notre LISTSERV. Nous avons aussi demandé une réservation d'une ou deux séances pendant le congrès de l'année prochaine afin de discuter des meilleures méthodes pour mettre en pratique les divers types de mentorat. Notre but est que notre atelier / séance / table ronde soit ouvert non seulement aux femmes qui travaillent dans le théâtre ou font de la recherche sur le théâtre, mais aussi à tous ceux et toutes celles que cela intéresse. Nous nous réjouissons vivement de tous les échanges qui se font. Si vous voulez vous joindre à notre LISTSERV, veuillez communiquer avec Rosalind Kerr à l'adresse électronique <[Rosalind.Kerr@ualberta.ca](mailto:Rosalind.Kerr@ualberta.ca)>.

## ACTR Scholarly Awards

### Sherrill Grace

I am very pleased to report that both the Plant and Godin committees have done a splendid job again this year and have selected winners and runners-up for both competitions. 2006 is a year in which the Ann Saddlemeyer book prize is not offered but next year we will have a winner in this category as well.

First, on behalf of the Executive and the association, I would like to thank all those colleagues who served on the committees this year: for the Godin, Leonore Lieblein (Chair), Louise Ladouceur, and Cam Culham; for the Plant, Louise Forsyth (Chair), Denis Salter, and Len Falkenstein. Their work is extremely important and the results of their deliberations are always something to celebrate. Thank you!

### Jean-Cléo Godin Award, 2006

The winner of this year's Godin Award are Frances Fortier, Caroline Dupont, and Robin Servant, the co-authors of the article "Quand la biographie se 'dramatise': Le biographique d'écrivain transpose en texte théâtral," which appeared in *Voix et Images* 89: 30.2 (2005): 79-104. The co-authors are from the Université du Québec à Rimouski. The committee reports that "this is a substantial article which discusses in depth no fewer than six Québécois plays about such creative artists as Gustave Flaubert, Emily Dickinson, Laure Conan, Léon Tolstoi, Jean-Paul Sartre, and Eugene O'Neill. The article theorizes the multiple forms that dramatized biography can take and makes an important contribution to biography studies from the perspective of theatre studies.

The committee also made honorable mention of *L'Annuaire théâtral* 37 (printemps 2005) for its report "Edward Gordon Craig; Relectures d'un Héritage." This document brings together much important work on Craig and on his contributions to contemporary theatre that has previously been unavailable in French.

### Richard Plant Award, 2006

The winner of this year's Plant Award is Rob Appleford for "Daniel David Moses: A Ghostwriter with a Vengeance," 150-65, in *Aboriginal Drama and Theatre*, edited by Appleford and published by Playwrights Canada Press in 2005. This volume is the first in the PCP series on "Critical Perspectives on Canadian Theatre in English." The committee praises many aspects of the chapter, noting in particular that this is a "nuanced study of the dynamics of absence and presence in Moses's work," which the author calls "ghost-writing." The committee commented that "Appleford argues convincingly that the interplay of absence and presence summons, produces and gives agency to ghosts" by rendering ambiguous the boundaries between those who are present and absent, and those who are living and the dead (including the audience). The committee goes on to say that "Appleford provides an interesting discussion of the ramifications for stage production of plays whose major characteristic is spectral absence."

They also listed three articles as "unranked runners-up": Jerry Wasserman's "'God of the Whiteman! God of the Indian! God Al-fucking mighty!': The Residential School Legacy in Two Canadian Plays." *Journal of Canadian Studies* 39.1 (Winter 2005): 23-48, which they describe as "meticulously researched and unusually perceptive"; Kim Solga's "Building an Ethical



Architecture: Judith Thompson's *Habitat* and the Shape of Radical Humanism" in *Judith Thompson*, edited by Ric Knowles and published by Playwrights Canada Press. They describe this essay as "eloquent and passionately and even movingly written" and as building on, but departing from, psychoanalytical theory; and Bruce Barton's "Communicating Across *Fronteras*: Wideload on the Wide Screen" from *Essays in theatre/Études théâtrales* 20.2 (may 2002, published Fall 2005): 115-36. The committee described this essay as "an excellent study of both Guillermo Verdecchia's *Fronteras Americanas* and the film adaptation *Crucero/Crossroads*."

## Prix d'excellence ARTC

Sherrill Grace

Il me fait plaisir d'annoncer que les comités de sélection pour le prix Richard Plant et pour le prix Jean-Cléo Godin ont fait un travail exceptionnel cette année. Les membres ont sélectionné les gagnant(e)s et les mentions honorables pour les deux prix. Le prix de livre Ann Saddlemeyer n'est pas offert cette année, mais on présentera le prix à un gagnant ou à une gagnante l'année prochaine.

J'aimerais d'abord remercier au nom de l'association et des membres du bureau exécutif tous les collègues qui ont siégé aux comités de sélection cette année : pour le prix Godin, Leonore Lieblein (présidente), Louise Ladouceur et Cam Culham; pour le prix Plant, Louise Forsyth (présidente), Denis Salter et Len Falkenstein. Leur travail est extrêmement important et les fruits de leurs mérites toujours d'être soulignés et célébrés. Merci beaucoup!

### Prix Jean-Cléo Godin 2006

Les gagnantes du prix Godin de cette année sont Frances Fortier, Caroline Dupont et Robin Servant, les co-auteures de l'article "Quand la biographie se 'dramatise': Le biographique d'écrivain transposé en texte théâtral," apparu dans *Voix et Images* 89: 30.2 (2005): 79-104. Les co-auteures proviennent de l'Université du Québec à Rimouski. Le comité déclare « Il s'agit d'un article de fond qui étudie les pièces de six auteurs dramatiques portant sur Gustave Flaubert, Emily Dickinson, Laure Conan, Léon Tolstoï, Jean-Paul Sartre, et Eugène O'Neill. L'article examine les diverses formes que prend la "dramatisation biographique" et contribue de façon importante aux études biographiques et théâtrales en faisant voir la spécificité de la biographie transposé au théâtre. »

Le comité accorde aussi une mention honorable à *L'Annuaire théâtral* 37 (printemps) 2005 pour le dossier intitulé "Edward Gordon Craig: relectures d'un héritage," publié sous la direction de Didier Plassard. Ce document rassemble une grande quantité du travail important sur Edward Gordon Craig et ses contributions au théâtre contemporain, disponible en français pour la première fois.

### Prix Richard Plant 2006

Rob Appleford a gagné le prix Plant 2006 pour son article intitulé "Daniel David Moses: A Ghostwriter with a Vengeance," 150-65 dans *Aboriginal Drama and Theatre*, sous la direction de Appleford et publié par Playwrights Canada Presse en 2005. Cet exemplaire est le premier dans la série PCP portant sur les « perspectives critiques du théâtre canadien en anglais » (Critical Perspectives on Canadian Theatre in English). Le comité a loué plusieurs aspects de ce chapitre, disant qu'il est une « étude

nuancée des aspects d'absence et de présence dans les œuvres de monsieur Moses » ce que l'auteur baptise « ghost-writing ». Le comité a dit que « Appleford argumente de façon très convaincante que l'interaction entre l'absence et la présence fait venir et produit les esprits et leur donne aussi la capacité d'agir » en rendant ambiguës la distinction entre ceux et celles qui sont présent(e)s et ceux et celles qui sont absent(e)s et la distinction entre les vivants et les morts (incluant les spectateurs). Le comité continue en disant que « Appleford soulève une discussion intéressante sur les conséquences de la mise en scène des pièces dans lesquelles l'absence spectrale joue un rôle important.

Les membres du comité ont aussi pris note de trois articles qu'ils ont classifiés comme « mentions honorables non-classées » : l'article de Jerry Wasserman intitulé « 'God of the Whiteman! God of the Indian! God Al-fucking mighty!': The Residential School Legacy in Two Canadian Plays. » *Journal of Canadian Studies* 39.1 (hiver 2005): 23-48, Le comité a dit au sujet de l'article qu'il est « recherché de façon méticuleuse avec une perspicacité exceptionnelle »; l'article de Kim Solga intitulé « Building an Ethical Architecture: Judith Thompson's *Habitat* and the Shape of Radical Humanism » dans *Judith Thompson*, révisé par Ric Knowles et publié par Playwrights Canada Press. Le comité a dit au sujet de l'article qu'il est « éloquent et écrit de façon émouvante et passionnante » et qu'il n'est pas seulement limité à la théorie psychoanalytique; et l'article de Bruce Barton intitulé "Communicating Across *Fronteras*: Wideload on the Wide Screen" dans *Essays in theatre/Études théâtrales* 20.2 (mai 2002, publié en automne 2005): 115-36. Le comité a dit au sujet de l'article qu'il est « une excellente étude de *Fronteras Americanas* de Guillermo Verdecchia et le film « *Crucero/Crossroads/Croisière* », basé sur le livre ci-contre.

## McCallum Scholarship Committee Report

The committee this year consisted of Stephen Johnson (Chair), Erin Hurley, and Kirsty Applications covered a wide range of topics, and were of high quality; this year we split the award between two applicants with similar goals. Both applications focused on the need to make existing archival materials more accessible to the scholarly community, and both brought to their applications the specific skills – linguistic, practical, cultural – to perform that task better than anyone else. One is studying in British Columbia and applying to work in the archives of a francophone theatre in Sudbury, Ontario; the other is studying in Ontario and applying to work in the archives of an audio-visual collection in his native St John's.

For her proposal to work in the archives of the Theatre du Nouvel Ontario in Sudbury, for a study on theatre for young audiences in francophone Ontario during the 1980s, we have awarded \$400 to Lisa L'Heureux. For his proposal to organize the audio-visual materials relating to the performing arts, that are sitting in the archives of the Centre for Newfoundland Studies – and in particular the archives of the Newfoundland Independent Film Cooperative – we have awarded \$600 to Mark Turner.

The annual fundraising effort at the ACTR banquet yielded cash, checks and promises in excess of \$1,600. Thanks to everyone for their generosity!



## Rapport du comité de la bourse McCallum

Cette année, le comité se compose de Stephen Johnson (président), Erin Hurley et Kirsty Johnston. Nous avons reçu de nombreuses soumissions excellentes traitant de divers sujets. Cette année la bourse sera partagée entre deux candidats qui avaient des buts identiques. Les deux soumissions mettaient l'accent sur le besoin de rendre plus accessible aux chercheurs et aux chercheuses les ressources en archives. De plus, les deux candidats ont surpassé les autres soumissions en montrant qu'ils possédaient les compétences linguistiques, pratiques et culturelles nécessaires pour effectuer leur travail. L'un des récipiendaires est une étudiante en Colombie-Britannique qui postule pour un emploi dans les archives d'un théâtre francophone à Sudbury en Ontario; l'autre récipiendaire étudie en Ontario et postule pour un emploi dans les archives d'une collection audiovisuelle à St John's (Terre-Neuve), sa ville natale.

Nous avons accordé 400 \$ à Lisa L'Heureux, dont le projet soumis prévoit un séjour aux archives du Théâtre du Nouvel Ontario à Sudbury, en vue d'une étude sur les arts dramatiques pour les jeunes francophones ontariens pendant les années 1980. Nous avons également accordé 600 \$ à Mark Turner, dont le projet soumis prévoyait l'organisation des ressources audiovisuelles portant sur les arts dramatiques, présentement dans les archives du Centre for Newfoundland Studies, en particulier les archives de la coopérative Newfoundland Independent Film Cooperative.

La levée de fonds organisée lors du banquet de l'ARTC a recueilli en argent comptant, en chèques et en fonds déjà engagés une somme dépassant 1 600 \$. Merci à tous et à toutes pour votre générosité!

## ACTR Lawrence Prize 2006

*Glen Nichols*

On behalf of the ACTR executive I have the great privilege of announcing this year's recipient of the Robert G. Lawrence Prize which is awarded each year to an outstanding presentation given at the association conference by an emerging scholar. This year's recipient is Barry Freeman for his paper entitled, "Interculturalism in the Prague-Toronto-Manitowlin Theatre Project (PTMTP)". The adjudication committee noted that Freeman's paper represented original and sophisticated thinking on a current and important theatrical concern. It was stimulating and well-crafted on all levels. And because it is an ongoing project the presentation opened avenues to future work.

For the first time, the committee also wanted to make honourable mention of two other papers: one by Kirsty Johnston: "West End Beauty and East End Ugly: Locating Disability Theatre in Urban Space" and the other by Nicholas Hanson: "Puppet Protest: The Relationship between Theatre Criticism and Political/Theatrical Events." Johnston's paper was a very rich and well researched, comparing two different approaches to disability and theatre. It was very clear and well presented. Hanson presented a logical, coherent and clear problem-solving approach to some very contemporary work. The paper asks large questions of the role of criticism in political theatre. This original and interesting was lively and well structured.

I would like to thank the other members of the adjudication committee, Tanya d'Angers and Cynthia Zimmerman for their splendid work sorting out such a strong field of many excellent candidates. It was a difficult job this year. The competition was very stiff this year and all 18 (!) candidates offered interesting and valuable papers. I'd like to extend the committee's appreciation to all of you for your fine work and our hope that we will have the pleasure of hearing and reading your work in the future.

On behalf of the Association, I'd also like to extend heartfelt appreciation to Mrs Lawrence for her generosity in creating and maintaining this award year after year in memory of her husband Robert, a long-time member of ACTR.

## Prix Robert G. Lawrence de l'ARTC de 2006

*Glen Nichols*

Au nom des membres de l'exécutif de l'ARTC, j'ai le plaisir d'annoncer le gagnant du prix Robert G. Lawrence de cette année. Chaque année, le prix Robert G. Lawrence est accordé à une présentation de conférence, faite par un jeune chercheur ou par une jeune chercheuse et jugée exceptionnelle. Cette année, Barry Freeman a remporté le prix pour sa présentation intitulée « Interculturalism in the Prague-Toronto-Manitowlin Theatre Project (PTMTP) ». Le comité d'évaluation a noté que la présentation de Barry Freeman représente une analyse unique et sophistiquée d'un thème contemporain important du théâtre. La présentation a été stimulante et bien exécutée à plusieurs niveaux et, puisqu'il s'agit d'un projet continu, la présentation ouvre de nombreuses possibilités pour les recherches à venir.

Pour la première fois, le comité a voulu accorder une mention honorable à deux autres présentations, l'une de Kirsty Johnston intitulée « West End Beauty and East End Ugly: Locating Disability Theatre in Urban Space » et l'autre de Nicholas Hanson intitulée « Puppet Protest: The Relationship between Theatre Criticism and Political/Theatrical Events ». La conférence de Kirsty Johnston était très bien documentée et très intéressante; elle comparait deux méthodes différentes pour faire face aux handicaps dans le domaine théâtral. La conférence était très précise et très bien présentée. Nicholas Hanson a présenté une approche de résolution de problèmes logique et cohérente pour certaines œuvres très contemporaines. Cet article remet en question le rôle de la critique dans le théâtre politique. Cette présentation unique et intéressante était très bien animée et très bien structurée.

Je tiens aussi à remercier les autres membres du comité d'évaluation, Tanya d'Angers et Cynthia Zimmerman, pour avoir fait le tri parmi un si grand nombre de candidats et de candidates exceptionnel(le)s. Cela a été une tâche difficile cette année. Il y avait beaucoup de concurrence pour le prix cette année et les 18 (!) candidats et candidates nous ont soumis des articles très intéressants et très bien documentés. J'aimerais aussi faire part de la reconnaissance du comité à tous et à toutes pour le merveilleux travail et nous espérons avoir le plaisir d'écouter et de lire les fruits de vos efforts à l'avenir.

Au nom de l'association, j'aimerais aussi exprimer ma profonde appréciation à Mme Lawrence pour sa générosité. Ce prix est décerné chaque année en mémoire de son époux, Robert, qui a été pendant longtemps membre de l'ARTC.



*Angela Rebeiro was fêted during the ACTR/ARTC annual banquet in Toronto, May 2006. Cyndi Zimmerman gave the toast:*

## In Praise Of Angela

Angela Rebeiro has been chosen as the 2006 recipient of an Honorary Membership in our association. This award is the way our association acknowledges its debt to particular individuals. As Canadians committed to the preservation, growth and enhancement of our own national culture, as academics committed to Canadian drama and theatre, as playwrights of and audience for Canadian drama, all of us owe Angela Rebeiro a debt of gratitude.

My own connection is that Playwrights Canada Press is currently publishing, under my editorship, a three-volume collection of the plays of Sharon Pollock. What other press would have had the interest and the audacity? What other small publisher would have had the determination to battle for the publishing rights? Sharon Pollock and I owe Angela a great debt. But there are so many members of the association (so many of them in this room now) who have also had the good fortune to be published because of Angela's foresight and her genuine commitment to what we, as Canadian theatre academics, want to do. Angela has worked with Glen Nichols our president, and with Bruce Barton, Moira Day, Louise Forsyth, Sherrill Grace, Rosalind Kerr, Don Rubin, Judith Rudakoff and Ric Knowles, with his impressive *Critical Perspectives* series. With the assistance of these editors from ACTR, Angela has collections for each region of the country, collections for different categories (by genre, ethnicity, etc.), as well as anthologies of works by individual writers like Norm Foster, Sky Gilbert, Linda Griffiths, Judith Thompson and Jason Sherman.

During Angela's tenure at Playwrights Canada Press she experienced all the perils of publishing in this country—rising costs, grant cutbacks, dismay in the arts community, and yet, she grew the press production from four plays a year to twenty-five or thirty! While other small presses pulled back or folded, she created links with international presses, pulled in academics as editors and turned the low print run into a major strategy for success. In the forward to the Playwrights Canada Press catalogue, Angela wrote that since 1991 "sales of Canadian plays in Canada and abroad have increased nearly 400%". Now we can teach Canadian plays. We can write about them. We can promote them beyond our borders. Canadian drama has been able to take its rightful place alongside fiction and poetry. With the support of academics who teach the material, university bookstores who make the work available and several very special independent performing arts bookstores (like Theatrebooks in Toronto, McNally Robinson in Calgary, Biz Books in Vancouver) who know the plays and keep them on their shelves, Playwrights Canada Press has fulfilled its mandate: "to raise the profile of Canadian playwrights and their work at home and abroad." No one here would dispute that without the enterprise and energy of Angela Rebeiro, this could not have happened.

Angela told me an anecdote recently about how a publishing colleague discovered that 1600 of her emails repeated themselves back to the people they'd been sent to, including the rejection letters. Imagine the chaos! Well, Angela, here is one message that I hope does repeat to you: Thank you, from my organization, from Canadian drama, and from myself.

## Angela responds...

*Angela Rebeiro*

Honorary membership in ACTR/ARTC is more than I ever anticipated when my journey through publishing began in 1959. It has been a pleasant passage in my life, made even more so by the company I've kept over the past 15 years, particularly since I began my association with academics, beginning with Sherrill Grace.

When the Playwrights Union of Canada (now the Playwrights Guild of Canada) invited me to apply for the job as Executive Director of the Union and Publisher of its imprint in 1991, I wondered if I even wanted the interview with a group of people who would consider hiring someone who didn't have a theatre background. I later learned from the staff that the Union was interested in me because I had administrative experience in the arts. My sensibilities, having worked with the League of Canadian Poets, and my association with the Literary Press Group, were good credentials not only for the position, but for working with writers. From the beginning, I was fortunate to work with a staff who taught me as much about theatre as I could absorb, while they lapped up everything I could teach them about publishing.

With Sherrill Grace, I learned that Playwrights Canada Press operates in a niche market, which is education at its many levels. Ours is a team exercise, and we need to work together. We didn't need to become an academic press to gain the attention of the people who would teach the work of Canadian playwrights, but we did need to share the task. You, the members of ACTR, have always been willing to help us put collections together, to write introductions to single volume plays, to give advice on what we might publish and where to go and who to invite to do what. I am particularly grateful to Ric Knowles, the first president of the Press, when it became a separate entity from the Guild.

As I leave the Press, I am very positive about the fact that together we have brought drama into the literature. People can no longer stop at fiction, poetry and creative non-fiction when they talk about how far we've come with CanLit. There are a lot more published plays in the market, and publication is necessary because books cross borders that stage productions never do. In a country where a play produced in Vancouver might never see the light of day in Toronto, it is important that it is captured in other ways to travel far and wide at home and abroad.

The Press and I count on you, the academics, to ensure that playwrights and their work are recognized and treated as part of literature of this country. Without your support, your energy, your interest, your foresight, Canadian playwrights and their work will come to a halt; conversely, it is important that the Press continues to keep you in the loop.

I am very grateful to Cyndi Zimmerman for her many kind words this evening, and my indebtedness to all of you with whom I've worked has no bounds. As an immigrant to Canada, it has been a privilege and pleasure to have worked with so many of you, to have had your respect, as I have respected what it is you do, and once more I am very grateful for this recognition, for your friendship and camaraderie, and this very lovely evening.



Association for Canadian Theatre Research  
Association de la recherche théâtrale au Canada

## **Building Bridges**

Saskatoon, Saskatchewan

May 26-29

## **Call for Papers**

The next ACTR/ARTC annual conference will be held **May 26 to 29, 2007, at the University of Saskatchewan, in Saskatoon, Saskatchewan**, as part of the 2007 Congress of the Social Sciences and Humanities. ACTR/ARTC welcomes papers on all topics and practices of interest to the organization, including theatre history, theory, pedagogy and practice, both Canadian and international. Actors, designers, directors, playwrights and educators are also particularly encouraged to share their work in the form of workshops, performance pieces or demonstrations.

### **Building Bridges**

Beginning as the natural meeting point of earth and sky, the prairie landscape, in conjunction with the full range of human movements and structures it has encompassed over the passing of time, has become an increasingly complex human meeting point of vision and dream, social, economic, political and cultural imperatives, diverse communities, physical and virtual realities, and tradition and innovation.

The tumultuous first decade of the 20<sup>th</sup> century alone, saw such important nexus points as the city of Saskatoon, the province of Saskatchewan and the University of Saskatchewan all arise out of the same flowing natural and human landscape. Entering the equally dynamic first decade of the 21<sup>st</sup> century, join us in Saskatoon - the city of bridges - to help us celebrate the 100<sup>th</sup> Anniversary of the founding of the University of Saskatchewan, one of the ever-expanding "meeting points" of learning in the province. While we encourage papers reflecting the full range of thought and activity in our discipline, we are especially open to proposals that explore women's and aboriginal issues as part of the larger phenomenon of "building bridges":

- In all their expanding cultural manifestations - historical, contemporary, social, political, economic, sexual, racial and technological
- In all their growing scholarly manifestations -- historical, literary, theoretical, pedagogical
- In all their burgeoning "live" manifestations - performance, production, happenings, events and festivals within and beyond formal theatre space
- In all their deepening interdisciplinary complexity - combinations, interrogations and explorations bridging the full range of human behavior in performance

**Paper and presentation proposals:**

Proposals for papers and presentations should include a 250-word abstract and a short biography. Paper and presentation proposals are due by **November 30, 2006**.

**Panel proposals:**

In addition to inviting panels that address the Congress theme of “Building Bridges”, especially as the topic relates to aboriginal and women’s issues, we also welcome panels on special research topics, or current issues of concern to theatre scholars and/or practitioners. Proposals for varied and innovative formats are welcome, including 3-person panels, seminars, and roundtables. All panel proposals should include a 250-word rationale. If you have selected the members of your proposed panel, you should include participants’ names, affiliations, paper titles, and contact information. If you are proposing a panel that will be filled by an open call, the Chair of the panel should also submit a text for the call for papers and make sure it has been distributed to the appropriate venues. Panel proposals are due by **November 15, 2006**.

**Submissions:**

All submissions should be sent as email attachments, in MS Word, to:

**Moir Day**

Department of Theatre

118 Science Place

University of Saskatchewan

Saskatoon, Saskatchewan

S7N 5E2

Email: [moiraday@duke.usask.ca](mailto:moiraday@duke.usask.ca)

Please note that all presenters must be paid-up ACTR/ARTC members at the time of their presentations.



Association for Canadian Theatre Research  
Association de la recherche théâtrale au Canada

## **Bâtir des ponts**

Saskatoon (Saskatchewan)  
du 26 au 29 mai 2007

# **Appel de projets de communication**

Le colloque annuel de l'ARTC/ACTR aura lieu du 26 au 29 mai 2007 à l'Université de la Saskatchewan, à Saskatoon (Saskatchewan) dans le cadre du Congrès des sciences humaines de 2007. L'ARTC/ACTR recevra avec plaisir des projets de communication sur tous les sujets et toutes les pratiques qui entrent dans le domaine de l'association, y compris l'histoire du théâtre, la théorie, la didactique et la pratique, qu'ils portent sur le théâtre du Canada ou d'ailleurs. Nous sollicitons en particulier des projets d'ateliers, de mises en scène ou de démonstrations organisés par des comédiens, scénographes, metteurs en scène, dramaturges ou enseignants.

### **Bâtir des ponts**

Au carrefour de la rencontre naturelle de la terre et du ciel, le paysage des prairies, associé à la vaste gamme de structures et de mouvements humains qui l'ont peuplé au cours des années, est devenu un riche point de rencontre humain fait de visions et rêves, d'impératifs culturels, politiques, économiques et sociaux, de communautés diverses, de réalités virtuelles et physiques, de traditions et d'innovations.

Au cours de la première décennie du xx<sup>e</sup> siècle, on a déjà vu surgir des points aussi saillants que la ville de Saskatoon, la province de la Saskatchewan et l'Université de la Saskatchewan dans ce paysage humain et naturel dynamique. À l'orée de la première décennie du xxi<sup>e</sup> siècle, tout aussi progressive, nous vous invitons à vous joindre à nous à Saskatoon – ville des ponts – pour célébrer le centenaire de la fondation de l'Université de la Saskatchewan, l'un des « points de rencontre » en expansion dans le domaine du savoir dans la province. Bien que nous sollicitons des communications reflétant toutes les facettes de la pensée et de l'activité dans nos disciplines, nous tenons particulièrement à recevoir des projets de recherche qui mettent en évidence la participation des femmes et des peuples autochtones à la construction de « ponts » :

- > dans toutes leurs manifestations grandissantes – historiques, contemporaines, sociales, politiques, économiques, sexuelles, raciales, technologiques
- > dans leurs manifestations savantes – historiques, littéraires, théoriques, didactiques
- > dans leurs manifestations « vivantes » de ces dernières années – mises en scène, scénographies, happenings, événements et festivals à l'intérieur et hors de l'espace scénique

- > dans la complexité interdisciplinaire de plus en plus profonde – synthèses, travaux, questionnements et explorations, qui bâtissent des ponts sur le vaste panorama du comportement humain en scène

### **Projets de communication et de présentation**

Les projets de communication et de présentation devraient comporter un résumé de 250 mots et une note biographique. Date limite pour les projets de communication et de présentation : **le 30 novembre 2006.**

### **Projets d'atelier**

En plus de solliciter des ateliers qui portent sur le thème du congrès « Bâtir des ponts », surtout quand ils abordent des questions soulevées par des femmes ou des peuples autochtones, nous tenons à recevoir des projets d'ateliers qui portent sur des recherches spéciales ou sur des questions actuelles qui préoccupent les chercheurs et les praticiens du théâtre. Nous encourageons les projets utilisant des formats innovateurs, comme, par exemple, des ateliers de 3 personnes, des séminaires ou des tables rondes. Les projets d'atelier doivent comporter une explication de 250 mots. Si vous avez déjà choisi les membres de l'atelier proposé, vous devez inclure leur nom, leur institution, le titre de leur communication et leurs coordonnées. Si vous proposez un atelier qui ne sera organisé qu'après le lancement d'un appel général de participation, la personne qui présidera l'atelier doit aussi proposer une communication et assurer que l'appel de participation soit distribué dans les endroits appropriés. Date limite des projets d'atelier : **le 15 novembre 2006.**

### **Soumissions**

Les soumissions sont à envoyer par courriel, sous forme d'annexes (MS Word), à :

#### **Moira Day**

Department of Theatre

118 Science Place

University of Saskatchewan

Saskatoon, Saskatchewan

S7N 5E2

Courriel : [moiraday@duke.usask.ca](mailto:moiraday@duke.usask.ca)

Veuillez noter que ceux et celles qui font des communications doivent être membres de l'ARTC/ACTR, avec leur cotisation à jour, au moment du congrès.



## **“West-words” into the 21st Century:**

**Assessing Western Canadian Playwriting at the Millennium**

**May 24<sup>th</sup> – May 26<sup>th</sup> 2007**

In the spring of 2007, the Department of Drama at the University of Saskatchewan in conjunction with the Association for Canadian Theatre Research/Association de la recherche théâtrale au Canada will host a national conference celebrating playwriting in Manitoba, Saskatchewan, and Alberta. The conference will explore “west words” – past, present and to come - in a multiplicity of meanings and contexts:

- “the words” themselves – the growing body of scripts actually produced by playwrights working in Western Canada: the visions and realities the plays create within, for and in reaction to their milieu.
- writing “the words” – the playwright, past, established and emerging in “the West”: preserving and generating distinctive forms and visions
- spreading “the words” – publishers, presses, distributors: bridging the gap between writer and reader within and outside of Western Canada.
- making “the words” flesh - dramaturges, directors, actors, and designers: negotiating the play from page to stage before a “live” critical and popular audience
- assessing “the words” – critics, reviewers, men and women of letters: interpreting the play as written and performed text, social and aesthetic document, for the popular and scholarly audience
- perpetuating “the words” – theatre companies, co-ops, festivals, playwriting centres, school and university programs: creating continuity, canons and traditions within the winds of change
- contextualizing “the words” – Western time and space and beyond: assessing the larger social, economic, geographical and political realities that shape and are shaped by the writing, performance and production of “the words”

Timed to correspond with the 25<sup>th</sup> anniversary of the Saskatchewan Playwrights Centre’s annual Spring Festival, join us in this unique celebration of scholars, playwrights, performers, publishers and producers heading “West-words” into the next Millennium.

## **Aller vers le 21<sup>e</sup> siècle « À l’ouest des mots »:**

**Prendre la mesure de la dramaturgie et de l’activité théâtrale dans l’ouest du Canada au tournant du millénaire**

**24 - 26 mai 2007**

Au printemps 2007, le département de théâtre de l’Université de la Saskatchewan organisera, en collaboration avec l’Association de la recherche théâtrale/ Association for Canadian Theatre Research, un colloque national qui célébrera la dramaturgie et l’activité théâtrale au Manitoba, en Saskatchewan et en Alberta. Le sujet du colloque sera « À l’ouest des mots » – du passé, du présent et à venir – dans leurs multiples significations et leurs divers contextes :

- « les mots » eux-mêmes – le corpus de plus en plus grand de textes dramatiques créés par des dramaturges qui travaillent dans l’Ouest canadien : les visions et les réalités que les pièces produisent pour et au sein de leurs milieux, et en réaction devant ces milieux;
- l’écriture de « les mots » – les dramaturges du passé, ceux et celles qui ont déjà pris leur place « à l’ouest » ou qui sont en train d’y émerger : préserver et engendrer des formes et des visions distinctes;
- la diffusion des « mots » – maisons d’édition, maisons de presse, distributeurs : faire le pont entre les dramaturges et les lecteurs/ lectrices de l’Ouest canadien et d’ailleurs;
- la transformation des « mots » en chair et en os – dramaturges, metteurs et metteuses en scène, comédiens et comédiennes et scénographes: la négociation de la pièce hors de la page et sur la scène devant des publics populaires, alertes et critiques;
- l’évaluation des « mots » – les critiques, ceux et celles qui en font des recensions, les hommes et les femmes de lettres : l’interprétation de la pièce en tant que texte écrit et mis en scène ou document esthétique ou social, pour des publics populaires ou académiques;
- la perpétuation des « mots » – compagnies théâtrales, coopératives, festivals, centres de dramaturgie, programmes aux écoles, collèges et universités : la création de la continuité, des canons et des traditions en face des vents du changement;

- la contextualisation des « mots » – le temps et l'espace de l'Ouest et d'ailleurs : l'évaluation des plus grandes réalités politiques, géographiques, économiques et sociales qui donnent des formes à l'écriture, la performance et la production des « mots » et qui en sont formées.

Ce colloque aura lieu au même moment que le 25e anniversaire du Festival du Printemps annuel du Saskatchewan Playwrights Centre. Soyez des nôtres donc pour cette célébration unique des chercheurs, chercheuses, dramaturges, comédiennes, comédiens, éditeurs, éditrices, producteurs, productrices qui ont l'intention d'aller vers le nouveau millénaire « À l'ouest des mots ».

Moirá Day  
Department of Drama  
University of Saskatchewan  
Saskatoon, Saskatchewan  
S7N 5E2  
moiraday@duke.usask.ca  
306-966-5193  
Fax:306-966

## 2007 Scholarly Awards

The Richard Plant, Jean-Cléo Godin,  
and Ann Saddlemeyer Awards

### Guidelines & Call for Nominations

Nominations for the Richard Plant Award, the Jean-Cléo Godin Award, and the Ann Saddlemeyer Award will be determined primarily by individual committees. These committees have been tasked with surveying a wide range of periodicals throughout the year, with each committee focusing on the appropriate language publications for each award. However, nominations for these prizes are also welcomed from the full membership of ACTR.

The awards honour scholarly work of significant merit in any area of Canadian theatre research. The authors do not have to be members of the Association. The scholarship can appear in any journal or may be an original article published in a book.

The deadline for all Scholarly Award Submissions is December 31, 2006. Nominations must include a letter of support, but a seconder is not necessary. Members are also encouraged to consider self-nomination. Nominations for all awards should be sent directly to this year's coordinator of Scholarly Awards.

Nominations are sought for the following categories

Richard Plant Award: article in English  
Jean-Cléo Godin Award: article in French  
Ann Saddlemeyer Award: Book in English or French

Scholarly Awards Coordinator:  
Len Falkenstein  
Dept. of English, University of New Brunswick  
Fredericton, NB E3B 5A3  
506 458 7406 ; Fax#: 506 453 5069  
lfalken@unb.ca

## Prix d'excellence 2007

Les Prix Richard Plant, Jean-Cléo Godin  
et Ann Saddlemeyer

### Lignes directrices & appel de nominations

Les nominations pour les prix Richard Plant, Jean-Cléo Godin et Ann Saddlemeyer seront déterminées surtout par les comités de sélection. Ces comités ont eu comme tâche de faire un aperçu d'un champ divers de périodiques au cours de l'année, avec chaque comité concentrant sur la langue appropriée pour chaque prix. Par contre, les nominations pour ces prix sont les bienvenues de chaque membre de l'ARTC en même temps.

Ces prix reconnaissent les recherches scientifiques importantes dans n'importe quel domaine de recherche théâtrale au Canada. Il n'est pas nécessaire que les récipiendaires soient membres de l'Association, et les articles peuvent paraître dans n'importe quelle revue ou peuvent avoir été initialement publiée dans un livre

La date limite pour la nomination des prix d'excellence est le 31 décembre 2006. Les nominations doivent inclure une lettre d'appui, mais une deuxième recommandation n'est pas nécessaire. Les membres sont aussi encouragés de considérer leur propre nomination. Les nominations pour chaque prix devraient être envoyées directement au coordinateur des prix d'excellence.

Des nominations sont recherchés dans ces catégories :

Prix Richard Plant: article en anglais  
Prix Jean-Cléo Godin: article en français  
Prix Ann Saddlemeyer: livre en anglais ou en français

Coordinateur des Prix d'excellence:  
Len Falkenstein  
Dept. of English, University of New Brunswick  
Fredericton, NB E3B 5A3  
506 458 7406 ; Fax#: 506 453 5069  
lfalken@unb.ca



## The Heather McCallum Scholarship

The Heather McCallum Scholarship was established in 1987 by the Association for Canadian Theatre Research (ACTR) in honour of the former head of the Theatre Department at the Toronto Reference Library. Every year a maximum scholarship of \$1000 is available by competition to established as well as new theatre specialists. Preference is given to theatre research, but projects touching on dance, opera, cinema, television, or scenography are also eligible.

The scholarship is aimed towards projects not usually fundable under other subsidy schemes. For example, the committee will refuse a request for doctoral research money, but will welcome a well-defined project including subsidy for travel to theatre sites, for consulting special collections, for purchase or access to film or video materials.

Candidates are asked to submit the following:

- 1) a letter (1 to 2 pages) describing the project for which assistance is required.
- 2) a detailed breakdown of costs
- 3) information concerning applications to other granting agencies
- 4) a current Curriculum vitae
- 5) the names of two persons who have been asked to send letters of reference directly to the Secretary of the Committee. These letters should comment on the project, on the candidate's scholarship record and potential.

This year's deadline for applications for the Heather McCallum Scholarship is

April 15, 2007. Applications should be sent to:

Email/courriel: <kirstyj@interchange.ubc.ca>

### Kirsty Johnston

Department of Theatre, Film and Creative Writing  
University of British Columbia  
6354 Crescent Rd.  
Vancouver, British Columbia  
V6T 1Z2

For more complete information concerning Terms of Reference, Selection Criteria and Application Procedures, please refer to the ACTR or McCallum Scholarship websites.

## Bourse Heather McCallum

La bourse Heather McCallum fut créée en 1987 par l'Association de la recherche théâtrale au Canada (ARTC) en l'honneur de l'ancien chef du département de théâtre au Toronto Reference Library. À chaque année, les candidat(e)s peuvent gagner, par compétition, un maximum de 1000\$. On favorise les candidat(e)s qui ne sont pas en pleine carrière et dont les projets sont reliés au champ de la recherche théâtrale au Canada (au sens le plus large). La bourse vise surtout les projets qui ne sont pas habituellement subventionnés par les autres organismes de subventions. Pour plus d'informations concernant les règlements, les critères de sélection et la procédure de demande veuillez vous référer au site web du bulletin de l'ACTR/ARTC : <http://www.actr-artc.ca/hmsf.htm>, ou écrire à la secrétaire du Comité.

Les candidat(e)s doivent soumettre les informations suivantes :

- 1) une lettre (1 à 2 pages) décrivant le projet pour lequel on fait une demande de subvention
- 2) une description détaillée des dépenses prévues
- 3) renseignements concernant les demandes soumises aux autres agences de subventions
- 4) un curriculum vitae (mise à jour)
- 5) Les noms de deux personnes à qui on a demandé d'envoyer des lettres de recommandation directement à la secrétaire du Comité. Ces lettres devraient faire des commentaires sur le projet, le potentiel du candidat(e) et son rendement en terme de recherche et de publications.

Les demandes pour la bourse Heather McCallum doivent parvenir à la secrétaire du Comité au plus tard le 15 avril 2007 à l'adresse suivante :

Email/courriel: <kirstyj@interchange.ubc.ca>

### Kirsty Johnston

Department of Theatre, Film and Creative Writing  
University of British Columbia  
6354 Crescent Rd.  
Vancouver, British Columbia  
V6T 1Z2

Pour les renseignements plus complètes, veuillez visiter le site web de l'association ou de la bourse (McCallum Scholarship).









## NEWSLETTER BULLETIN DE LIASON

Vol. 31 No. 1

Spring/Printemps 2007

### Table of Contents / Table des matières

|                                           |    |
|-------------------------------------------|----|
| Conference Welcome.....                   | 1  |
| Executive, Chairs and Reps.....           | 3  |
| Prix Robert Lawrence Prize 2006.....      | 4  |
| Bourse Heather McCallum Scholarship ..... | 5  |
| 2007 Conference Information .....         |    |
| Conference Highlights.....                | 6  |
| Papers and Abstracts.....                 | 7  |
| Conference Program.....                   | 26 |

### BIENVENUE AU COLLOQUE / CONFERENCE WELCOME Moira Day

#### 2007 ACTR Conference/Congrès de l'ARTC 2007

The ACTR/ARTC annual conference will be held **May 26 to 29, 2007, at the University of Saskatchewan, in Saskatoon, Saskatchewan**, as part of the 2007 Congress of the Social Sciences and Humanities.

Le colloque annuel de l'ARTC/ACTR aura lieu du **26 au 29 mai 2007 à l'Université de la Saskatchewan, à Saskatoon, Saskatchewan** au sein du Congrès des sciences humaines 2007.

#### Building Bridges

Beginning as the natural meeting point of earth and sky, the prairie landscape, in conjunction with the full range of human movements and structures it has encompassed over the passing of time, has become an increasingly complex human meeting point of vision and dream, social, economic, political and cultural imperatives, diverse communities, physical and virtual realities, and tradition and innovation.

The tumultuous first decade of the 20th century alone saw such important nexus points as the city of Saskatoon, the province of Saskatchewan and the University of Saskatchewan all arise out of the same flowing natural and human landscape. Entering the equally dynamic first decade of the 21st century, join us in Saskatoon - the city of bridges - to help us celebrate the 100th Anniversary of the founding of the University of Saskatchewan, one of the ever-expanding "meeting points" of learning in the province. The conference will feature papers reflecting the full range of thought and activity in our discipline.

#### Créer des ponts

Au carrefour de la rencontre naturelle de la terre et du ciel, le paysage des prairies, associé à la vaste gamme de structures et de mouvements humains qui l'ont peuplé au cours des années, est devenu un riche point de rencontre humain fait de visions et rêves, d'impératifs culturels, politiques, économiques et sociaux, de communautés diverses, de réalités virtuelles et physiques, de traditions, et d'innovations.

Déjà au cours de la première décennie du 20<sup>e</sup> siècle, on a vu surgir des points aussi saillants que la ville de Saskatoon, la province de la Saskatchewan et l'Université de la Saskatchewan dans ce paysage humain et naturel dynamique. À l'entrée de la première décennie du 21<sup>e</sup> siècle, tout aussi progressive, nous vous invitons à être des nôtres à Saskatoon – ville des ponts – dans la célébration du centenaire de la fondation de l'Université de la Saskatchewan, l'un des <points de rencontre> épanouissants du savoir de la province. Le colloque met en vedette des communications reflétant toutes les facettes de la pensée et de l'activité dans nos disciplines.



## THE NEWSLETTER

The Association for Canadian Theatre Research is a non-profit organization founded in 1976 to support and encourage research in theatre and performance studies in Canada, with a special interest in Canadian work. The *Newsletter* is published twice a year and distributed to individual and institutional members of the Association.

In its print and electronic format the *Newsletter* is the best way to let Association members know about conferences, calls for papers, new resources and news about members.

The opinions expressed by individual articles in this newsletter belong to their authors and do not necessarily represent those of the editor or the Association.

### Submission Deadlines

1 March for the Spring issue

1 September for the Fall issue

Material for translation 4 weeks EARLIER please

### Format

Please submit material as email attachments in Word for PCs.

### Language Policy

The *Newsletter* will publish submissions in the language(s) submitted. Please submit correspondence and submissions to:

Tanya d'Anger

<t.danger@utoronto.ca>

---

## ACTR ON THE INTERNET

Be sure to visit the **ACTR website** at <<http://www.actr-artc.ca>> where you will find links to many other useful sites.

### Electronic Discussion Lists

For information and discussion about Canadian theatre throughout the year, you might wish to subscribe to the English and French language electronic discussion lists: CANDRAMA and QUEATRE.

To subscribe to CANDRAMA, send a message "subscribe candrama yourfirstname yourlastname" to the list server at <listserv@unb.ca>.

## ACKNOWLEDGEMENTS

Publication of this *Newsletter* is supported in part by funds supplied by the Social Sciences and Humanities Research Council of Canada.

## LE BULLETIN DE LIASON

Fondée en 1976, l'Association théâtrale au Canada est une organisation à but non lucrative d'appuyer et d'encourager la recherche dans les études du théâtre et de la performance au Canada avec un intérêt particulier aux oeuvres canadiennes. Le *Bulletin*, publié deux fois par année, est distribué aux membres de l'Association, soit les institutions ainsi que les individus.

Le *Bulletin*, en format papier et en version électronique, permet à l'Association de communiquer à tous ses membres des informations au sujet des conférences, des appels de communication, des nouvelles ressources et des informations au sujet de ses membres.

Les opinions exprimées dans ce *Bulletin* à l'intérieur d'articles écrits par nos membres ne sont pas nécessairement représentatives de celles de l'éditeur ou de l'Association.

### Dates limites pour la remise d'articles

1 mars pour le numéro du printemps

1 septembre pour le numéro de l'automne

Textes à traduire: 4 semaines plus tôt, s.v.p.

### Format

On vous demande de remettre tout matériel en annexe de courriel (Word pour PC).

### Politique sur la langue

Les articles seront publiés dans la langue dans laquelle ils ont été écrits. Veuillez envoyer S.V.P. toute correspondance à l'adresse suivante:

Tanya d'Anger

<t.danger@utoronto.ca>

---

## ACTR DANS L'INTERNET

Veuillez visiter le **site internet de l'ARTC** à <<http://www.actr-artc.ca>> où vous trouverez des liens aux autres sites intéressants.

### Forums de discussion électroniques

Si vous souhaitez discuter ou recevoir des informations au sujet du théâtre au Canada pendant toute l'année, abonnez-vous aux forums électroniques CANDRAMA (anglais) et QUEATRE (français).

Pour s'abonner à la liste QUEATRE, envoyer le message "subscribe queatre Prenon Nom" à l'adresse <listproc@uqam.ca>.

## REMERCIEMENTS

La publication de ce *Bulletin de liaison* est possible grâce en partie à l'aide financière de la part du Conseil de recherches en sciences humaines au Canada.

---

## Executive Officers / Membres du bureau exécutif 2006-2007

---

**Glen Nichols** (President/Président)  
<glen.nichols@umoncton.ca>

**Cynthia Zimmerman** (Vice President/Vice-Présidente)  
<czimmer@yorku.ca>

Atlantic Region/les provinces maritimes  
**Len Falkenstein** <lfalken@unb.ca>

Atlantic Region/Région de l'Atlantique  
+ Elections Officer/Responsable du bureau de vote  
**Cordula Quint** <cordulaquint@utoronto.ca>

British Columbia/Colombie-Britannique  
+ Secretary/Secrétaire régionale  
**Sherrill Grace** <sherrill.grace@ubc.ca>

Francophone Representative/Membre Francophone  
**Tanya d'Anger** <t.danger@utoronto.ca>

Ontario + Membership Coordinator/Coordinateur  
des Adhésions  
**Jessica Gardiner** <jessica@idirect.com>

Ontario  
**Laura Levin** <levin@yorku.ca>

Prairie Region/Région des Prairies  
**Shelley Scott** <s.scott@uleth.ca>  
**Claire Borody** <c.borody@uwinnipeg.ca>

Quebec/Québec  
**Denis Salter** <denis.salter@mcgill.ca>

Rep.-at-large + Treasurer/Membre sans  
designation + Trésorier  
**Bruce Kirkley**

---

## COMMITTEE CHAIRS AND REPS / PRÉSIDENT(E)S DES COMITÉS ET REPRÉSENTANT(E)S 2006-2007

---

**Heather McCallum Scholarship:** Kirsty Johnson  
**Professional Concerns:**  
**Robert Lawrence Prize:** Glen Nichols (Chair/Prés)  
**Scholarly Awards:** Len Falkenstein  
**Women's Caucus:** (Chair/Prés)  
**HSSFC Rep:** Margaret Coderre-Williams  
**IFTR Rep:** Denis Salter @ Shelley Scott  
**Promotions:** Laura Levin  
**Rep. to SQET:** Patrick Leroux  
**Francophone/Phile Caucus Rep /**  
**Newsletter Editor:** Tanya d'Anger

**Bourse Heather McCallum:** Kirsty Johnson  
**Affaires professionnelles:**  
**Prix Robert Lawrence:** Glen Nichols (Chair/Prés)  
**Prix d'excellence:** Len Falkenstein  
**Com. des femmes:** (Chair/Prés)  
**Rep. à la FCSHS:** Margaret Coderre-Williams  
**Rep. à la FIRT:** Denis Salter @ Shelley Scott  
**Publicité:** Laura Levin  
**Rep. à la SQET:** Patrick Leroux  
**Représentant de la table française / Bulletin de**  
**Liason:** Tanya d'Anger

---

### Membership Information

Have you moved or changed departmental affiliation?  
Please remember to keep us informed. Change of  
address information should be sent to our Membership  
Coordinator, Jessica Gardiner, as soon as possible.

---

### Renseignements importants

Avez-vous déménagé ou change de département?  
Veuillez S.V.P. nous informer de ces! Envoyer les mise-  
à-jour aussitôt que possible au coordinateur des  
adhésions, Jessica Gardiner.



## Prix Robert Lawrence Prize

On behalf of the ACTR executive I have the great privilege of announcing this year's recipient of the Robert G. Lawrence Prize, which is awarded each year to an outstanding presentation given at the association conference by an emerging scholar. This year's recipient is Barry Freeman for his paper entitled "Interculturalism in the Prague-Toronto-Manitoulin Theatre Project (PTMTP)". The adjudication committee noted that Freeman's paper represented original and sophisticated thinking on a current and important theatrical concern. It was stimulating and well-crafted on all levels. And because it is an ongoing project, the presentation opened avenues to future work.

For the first time, the committee also wanted to make honourable mention of two other papers: one by Kirsty Johnston: "West End Beauty and East End Ugly: Locating Disability Theatre in Urban Space," and the other by Nicholas Hanson: "Puppet Protest: The Relationship between Theatre Criticism and Political/Theatrical Events." Johnston's paper was very rich and well researched, comparing two different approaches to disability and theatre. It was very clear and well presented. Hanson presented a logical, coherent and clear problem-solving approach to some very contemporary work. The paper asks large questions about the role of criticism in political theatre. This original and interesting was lively and well structured.

I would like to thank the other members of the adjudication committee, Tanya d'Anger and Cynthia Zimmerman for their splendid work sorting out such a strong field of many excellent candidates. It was a difficult job this year. The competition was very stiff, and all 18 (!) candidates offered interesting and valuable papers. I'd like to extend the committee's appreciation to all of you for your fine work and our hope that we will have the pleasure of hearing and reading your work in the future.

On behalf of the Association, I'd also like to extend heartfelt appreciation to Mrs Lawrence for her generosity in creating and maintaining this award year after year in memory of her husband Robert, a long-time member of ACTR.

Glen Nichols, president

Au nom des membres de l'exécutif de l'ARTC, j'ai le plaisir d'annoncer le gagnant du prix Robert G. Lawrence de cette année. Chaque année, le prix Robert G. Lawrence est accordé à une présentation de conférence, faite par un jeune chercheur ou par une jeune chercheuse et jugée exceptionnelle. Cette année, Barry Freeman a remporté le prix pour sa présentation intitulée « Interculturalism in the Prague-Toronto-Manitoulin Theatre Project (PTMTP) ». Le comité d'évaluation a noté que la présentation de Barry Freeman représente une analyse unique et sophistiquée d'un thème contemporain important du théâtre. La présentation a été stimulante et bien exécutée à plusieurs niveaux et, puisqu'il s'agit d'un projet continu, la présentation ouvre de nombreuses possibilités pour les recherches à venir.

Pour la première fois, le comité a voulu accorder une mention honorable à deux autres présentations, l'une de Kirsty Johnston intitulée « West End Beauty and East End Ugly: Locating Disability Theatre in Urban Space », et l'autre de Nicholas Hanson intitulée « Puppet Protest: The Relationship between Theatre Criticism and Political/Theatrical Events ». La conférence de Kirsty Johnston était très bien documentée et très intéressante; elle comparait deux méthodes différentes pour faire face aux handicaps dans le domaine théâtral. La conférence était très précise et très bien présentée. Nicholas Hanson a présenté une approche de résolution de problèmes logique et cohérente pour certaines oeuvres très contemporaines. Cet article remet en question le rôle de la critique dans le théâtre politique. Cette présentation unique et intéressante était très bien animée et très bien structurée.

Je tiens aussi à remercier les autres membres du comité d'évaluation, Tanya d'Anger et Cynthia Zimmerman, pour avoir fait le tri parmi un si grand nombre de candidats et de candidates exceptionnel(le)s. Cela a été une tâche difficile cette année. Il y avait beaucoup de concurrence pour le prix cette année et les 18 (!) candidats et candidates nous ont soumis des articles très intéressants et très bien documentés. J'aimerais aussi faire part de la reconnaissance du comité à tous et à toutes pour le merveilleux travail, et nous espérons avoir le plaisir d'écouter et de lire les fruits de vos efforts à l'avenir.

Au nom de l'association, j'aimerais aussi exprimer ma profonde appréciation à Mme Lawrence pour sa générosité. Ce prix est décerné chaque année en mémoire de son époux, Robert, qui a été pendant longtemps membre de l'ARTC.

## La bourse Heather McCallum Scholarship

The Heather McCallum Scholarship was established in 1987 by the Association for Canadian Theatre Research (ACTR) in honour of the former head of the Theatre Department at the Toronto Reference Library. Every year a maximum scholarship of \$1000 is available by competition to established as well as new theatre specialists. Preference is given to theatre research, but projects touching on dance, opera, cinema, television, or scenography are also eligible

The scholarship is aimed towards projects not usually fundable under other subsidy schemes. For example, the committee will refuse a request for doctoral research money, but will welcome a well-defined project including subsidy for travel to theatre sites, for consulting special collections, for purchase or access to film or video materials.

Candidates are asked to submit the following:

- 1) a letter (1 to 2 pages) describing the project for which assistance is required.
- 2) a detailed breakdown of costs
- 3) information concerning applications to other granting agencies
- 4) a current Curriculum vitae
- 5) the names of two persons who have been asked to send letters of reference directly to the Secretary of the Committee. These letters should comment on the project, on the candidate's scholarship record and potential.

This year's deadline for applications for the 2007 Heather McCallum Scholarship is April 15, 2007. Applications should be sent to:

Email: [kirstyj@interchange.ubc.ca](mailto:kirstyj@interchange.ubc.ca)

Kirsty Johnston, Department of Theatre,  
Film and Creative Writing University of British  
Columbia

La bourse Heather McCallum fut créée en 1987 par l'Association de la recherche théâtrale au Canada (ARTC) en l'honneur de l'ancien chef du département de théâtre au Toronto Reference Library. Chaque année, les candidat(e)s peuvent gagner, par compétition, un maximum de 1000\$. On favorise les candidat(e)s qui ne sont pas en pleine carrière et dont les projets sont reliés au champ de la recherche théâtrale au Canada (au sens le plus large). La bourse vise surtout les projets qui ne sont pas habituellement subventionnés par les autres organismes de subventions. Pour plus d'informations concernant les règlements, les critères de sélection et la procédure de demande veuillez vous référer au site web du bulletin de l'ACTR/ARTC : <http://www.actr-artc.ca/hmsf.htm>, ou écrire à la secrétaire du Comité.

Les candidat(e)s doivent soumettre les informations suivantes :

- 1) une lettre (1 à 2 pages) décrivant le projet pour lequel on fait une demande de subvention
- 2) une description détaillée des dépenses prévues
- 3) renseignements concernant les demandes soumises aux autres agences de subventions
- 4) un curriculum vitae (mise à jour)
- 5) Les noms de deux personnes qui ont été demandées d'envoyer des lettres de recommandation directement à la secrétaire du Comité. Ces lettres devraient commenter sur le projet, le potentiel du candidat(e) et son rendement en terme de recherche et de publications.

Les demandes pour la bourse Heather McCallum de 2007 doivent parvenir à la secrétaire du Comité au plus tard le 15 avril 2007 à l'adresse suivante :

Courriel: [kirstyj@interchange.ubc.ca](mailto:kirstyj@interchange.ubc.ca)

Kirsty Johnston, Department of Theatre,  
Film and Creative Writing University of British  
Columbia



---

## CONFERENCE HIGHLIGHTS

---

### Panels

#### **Ambivalence(s) of Invention: Dramaturgical Approaches to Creation"**

Pil Hansen, University of Copenhagen  
 Bruce Barton, University of Toronto  
 D.D. Kugler, Simon Fraser University

---

#### **Crossing Bridges or Double-crossing/ Vying Representations in *Crossfiring* / *Mama Wetotan***

Kathleen Irwin: Associate Professor, Theatre Department, University of Regina  
 Andrew Houston: Andrew Houston, University of Waterloo  
 Keith Bird: Visual Arts Student, First Nations University of Canada, Board, Member of Sakewewak First Nations Artists' Collective, Regina

---

#### **A Tyranny of Documents II: The Return of the Theatre Historian as Film Noir Detective**

Moderator: Stephen Johnson, University of Toronto

---

#### **Women's Caucus Mentoring Roundtable**

Moderators: Louise Forsyth (Saskatchewan – Emerita), Sherrill Grace (UBC), Rosalind Kerr (Alberta), Alexis Butler (Toronto).

---

### Workshops

**Martina, Natasha (Saskatchewan) The exploration of breath within contemplative practices and how that manifests itself within an actor's training**

**Walsh, Lionel. (Windsor) Introduction to Michael Chekhov Acting Technique**

**Saskatchewan Native Theatre Company Workshop. (Pending)**

---

### Guest Speakers

**West-words into the 21<sup>st</sup> Century: Assessing Western Canadian Playwriting at the Millennium: past developments, present challenges, future directions**

Keynote speakers:

Don Kerr (Saskatchewan)  
 Mieko Ouchi (Alberta)

#### **Remembering Mavor Moore**

Allan Boss (CBC Alberta, U of C)

#### **Roundtable on Aboriginal Playwriting in Saskatchewan**

Keynote speakers

Mark Dieter  
 Ken Williams  
 Maria Campbell

---

## Performances

**Performances: Monday, May 28 and Tuesday, May 29**

*Songs of a Prairie Girl*

## ACTR Barbecue and Banquet

This year we will be holding a barbecue-banquet and awards evening on Sunday, May 27, at the **Wanuskewin Heritage Park**.

We will be honouring **Herbert Whittaker** in memoriam, and this year's honorary members are **Bob Ninitt** and **Laurier Gareau**.

**Price:** \$50.00 (\$30.00 for students or unwaged).

Pre-payment is recommended as space is limited. Cheques should be payable to **ACTR**, and sent to:

**Bruce Kirkley**  
**University College of the Fraser Valley**  
**Theatre Dept. 45635 Yale Rd.**  
**Chilliwack, BC V2P 6T4**

The number of banquet tickets is limited, so make sure to purchase yours in advance of the conference to ensure your seat. If room is still available, tickets may be purchased at the ACTR information desk at the beginning of the conference.

## PAPERS and ABSTRACTS

**Natalie Alvarez, Toronto**

**Clown, Krump, and the Re-Appropriation of Minstrelsy in South Central Los Angeles**

In 1992, in the streets of South Central Los Angeles, California, a form of dance began to emerge variously referred to as clown or "krump." Its origins are contested; however, its progenitor is said to be "Tommy the Clown," a dancer who, in a traditional clown costume with red nose and rainbow wig, dominated the birthday party circuit, performing in residential street parties a form of dance that, while reminiscent of hip hop, had taken on a much more violent, expressive manner. Clown or krump dancing has become notorious for its sharp jabs, aggressive popping and its clown-faced dancers: a face-paint that marks them as "clown" and therefore non-threatening, absolving them from the gang warfare that governs life in South Los Angeles (formerly known as "South Central").

The collision between the painted clown faces of krump dancers and the violent flailing of limbs becomes particularly suggestive when juxtaposed with the video footage of the Rodney King beating by Los Angeles police officers in 1991; krump and clown simulates a body being beaten only to transcend this violence on the body in an ecstatic state of

"trance," when dancers meet in street gatherings and "Battle Zones" as a means, ironically, of escaping the street violence that pervades their neighbourhood.

This paper will attempt to situate the phenomenon of clown and krump dancers painting their faces to demarcate themselves as "other" in the already "othered" area of South (Central) L.A., within the context of the minstrel tradition in America: more specifically, a grassroots re-appropriation of minstrelsy in African American popular performance.

**Rob Appleford, (Alberta)**

**Bound and Predetermined: Aboriginal Women's Performance Art as Captivity Narrative**

In this paper, I consider Canadian Aboriginal women's performance art as "captivity narratives," as attempts to forestall the encoding of female bodies and their materiality by nation-formational discourses—both non-Aboriginal and Aboriginal. Whether bodies are abjected as tools for conquest by colonial agents, or valorized as "sacred hoops" (critic Paula Gunn Allen's term) of Aboriginal nationhood and kinship, they are introduced into a circulation of acculturated or resistant cultural capital. Thus, just as the classic female captivity narrative tells of settler women taken against their will to live amongst "savages," the



"Aboriginal woman" becomes removed from a chaotic present and is forced to function as a metonymic, immanent ordering principle in individual lives and Aboriginal nations. Freedom, in both the classic and contemporary senses, depends upon how one understands one's captivity. I argue that Aboriginal women's performance art often attempts to intervene in and problematize the enforced metonymy of the Aboriginal woman/body/nation, whether by exploring the feelings of anxiety and fraudulence this metonymy elicits, performing captivity to expose its constitutive effects, or deconstructing the coherent, pliable female subject to expose the vulnerability of bodies without their "captivating" texts. As a starting point, I will discuss the poetic recitation practice of the 19th c. "Mohawk poetess" E. Pauline Johnson (who can be usefully read as the first female Aboriginal performance artist), and will trace the problematic of captivity in the work of contemporary performance artists such as Rebecca Belmore (Anishnaabe), Aiyana Maracle (Mohawk), and Lori Blondeau (Cree/Saulteaux/Métis).

---

**James B. Ashby, Toronto**

**Common Ground: New Work Development in Canadian Puppet and Devised Theatre**

Although the first extant reference to the use of a puppet in a performance staged by European settlers in Canada dates back to the sixteenth century, and traditional Native Canadian puppetry has an even longer history, the art of puppetry has been largely ignored by both the popular and the academic press in Canada. Those scholars who have chosen to write on Canadian puppetry have rarely left themselves room to explore how it fits into the wider context of theatre in general. While all puppet theatre companies share a focus on the object, companies such as Puppetmongers Theatre Company that implicitly challenge the canon-building project that has dominated Canadian puppetry have substantially more in common with other devised—albeit human, not puppet—theatre companies, such as Number Eleven Theatre, than they do with many puppet theatre companies.

By comparing exciting and vitalizing creative approach to more conventional approaches, such as Ronnie Burkett's scriptwriting, I intend to bridge one theoretical gap that lies between two marginalized forms of theatre (namely puppet theatre and devised theatre) and to place both of these in the context of contemporary Canadian dramaturgy.

---

**George Belliveau, (UBC).**

**David Beare, and Monica Prendergast Performing the complexity and art of teaching (in theatre)**

Teaching is a complex act that involves many interwoven layers of performance. This performed presentation explores the complexity of facilitating/teaching/directing theatre. Anchored in complexity theory and performance theory, the authors (performers) examine two critical moments in the lives of theatre educators where they performed at multiple levels to engage a community. One story explores how a secondary theatre teacher combines his skills in theatre and counseling to generate positive youth development. Through the engagement of a collaborative play-creating process, this teacher explores the multi-layered roles he plays to facilitate a theatre environment that fosters

inclusion, control, intimacy, empowerment, and vision for his students. The second story investigates how a university theatre educator worked with a community, ranging from children to seniors, to present an outdoor Shakespearean production. The multiple and overlapping roles played by this educator in the creation and presentation of this production enable us to dwell on the complexity of what it means to facilitate a group of learners through theatre. These stories are supported by a theoretical chorus voice that situates and contextualizes the field experiences. Theory and practice are thus woven into a performed script in an attempt to bring to life the layered stories within complex learning sites. Collectively, the dramatized inquiry about theatre processes explores the complexity and multiple layers of what it means to teach/facilitate/direct in theatre.

Presenters will be George Belliveau, David Beare, and Monica Prendergast.

---

**Melanie Bennett, Calgary**

**Legion of Memory: A peculiar site of memorial**

The *Legion of Memory* was developed in the disused Royal Canadian Legion in Kitchener, Ontario, as part of the City's Tapestry Multicultural Festival. A site-specific event, this performance attempted to animate the displacement of the refugee, while exploring the problem of war memorial in Canada today. My role in *Legion of Memory* was that of playwright and performer.

Site-specific theatre articulates and defines itself through properties, qualities or meanings produced in specific relationships between an "event" and a position it occupies. For many years, the disused Royal Canadian Legion in Kitchener was both a site of leisure and a shrine that occupied objects of war memorial. The Legion Hall with its artifacts for both entertainment and memorial has become displaced by the passage of time and disuse. During the dramaturgical process of *Legion of Memory*, it became necessary to build links between the found objects of memory – photos, ribbons of honour plaques, etc. – and the fabricated plot being developed.

In his archaeological analysis of Western theatre practice Mike Pearson suggests that theatre auditoria discourage social interaction, limit spectators' eye-contact, and have implications on the practice, function, and meaning of theatre. Site-specific theatre, by contrast, enables an arrangement of performance and spectators that results in concrete social practices. Building a relationship between the performer and spectators become one of the most crucial performance elements.

The 2007 ACTR conference, *Building Bridges* is the ideal platform to discuss the link between objects of memorial meant to preserve the past to their present-day interpretation, as well as the unique spectator/performer relationship in site-specific theatre.

---

**Kym Bird, York**

"Miss Canada to wed Jack Canuck at the tender age of fifty nation building and a new educational curriculum in the First World War Dramas of Edith Lelean Groves

This paper builds a bridge between the past and the present and between the disciplines of drama and education in its discussion

of the work of First World War author Edith Lelean Groves. Groves became one of most celebrated Canadian pedagogues of the early twentieth century: she was a teacher, a school trustee, the founder of Special Education in Toronto, Canada, and eventually the first woman "Chairman" of the Toronto Board of Education. During the First World War, Groves married and, like all women at the time in Canada, was forced to relinquish her position. She did not, however, abandon her interest in education. Having married the principal of the public school at which she was teaching, Groves applied her substantial talents to writing plays for primary school children. Between 1914 and 1918, she penned 19 of her 21 extant theatrical works, making her one of the most prolific playwrights of the early twentieth century.

This paper focuses upon the relationship among Groves's work as a teacher, the pedagogical purpose of the plays, and the formation of a new, Canadian nationalism. It makes reference to several plays, but focuses upon *The Wooing of Miss Canada* (1917) to examine the ways in which her primary school dramas inculcated in very small children the values of progress, patriotism, and chauvinism that dominated the project of nation-building as it is expressed in the new Ontario curriculum during the First World War. It reads *The Wooing of Miss Canada* as a mythologization of Canadian identity at a moment of transition in its identity from a daughter of the Empire with an unwavering fidelity to Great Britain, to an autonomous nation with a desire for independence on the world stage.

---

Justin A. Blum, Toronto

Pedigree of a *Topdog*: Suzan-Lori Parks, Abraham Lincoln, and the Theatre of the Absurd

The theatre of Suzan-Lori Parks has characteristically sought to re-present American history in ways that complicate conventional views, undermining widely understood historical narratives even as they suggest an indissoluble link between the past and present. In writing about her own work, Parks consistently stresses how the idea of "Rep and Rev," the repetition and variation of verbal elements or dramatic situations throughout a play, draws on the aesthetics of American jazz music. She has had rather less to say about the relationship between this term and an aesthetic that might seem even more directly available to someone writing plays: that of theatrical Absurdism as identified by Martin Esslin in his landmark *The Theatre of the Absurd*. This is perhaps understandable in a critical and theatrical climate in which Esslin's term has escaped his initial use in discussing similarities among a relatively small number of plays produced in a relatively short historical period. The labels "Absurd" and "Absurdist" have tended, in contemporary academic and critical discourse, to become either a rigid prescription (how to write an Absurd play Step 1: place an obviously constructed prop on a bare stage...) that fits hardly any of the plays Esslin discusses, or a harmlessly ubiquitous term applied by critics to plays they don't quite understand or simply find "weird."

This presentation seeks to discuss how time (both on and off stage), space, and dialogue function in Parks' Lincoln/Booth plays (*The America Play* and *Topdog/Underdog*). By underlining their dramaturgical similarities to and difference from the plays of what we might call "High Absurdism," I argue that Parks simultaneously echoes and appropriates the Theatre of the

Absurd as part of her ongoing project of re-presenting history in the theatre. While it's fairly clear how historical figures and mythology get appropriated and re-purposed in her work, I want to explore how we might make the same suggestion with regard to literary history and dramatic structure.

---

Claire Borody, Winnipeg

Slow Dancing on Black Ice: The Cost of Marginalization to the Theatrical Landscape in Canada

In the fall of 1996, CTR devoted a special issue to the "Survivors of the Ice Age" Symposium sponsored by Primus Theatre and held at College St. Boniface in Winnipeg that spring. The symposium was devoted to the discussion and demonstration of survival tactics by practitioners of what editor Ric Knowles has described as "politically or aesthetically alternative or otherwise challenging art forms" during an extensive funding recession. In his editorial, Knowles points out that changes in arts funding practices were "less the result of local or provincial election results, bad economic times, temporary 'restraint' recessions, or readjustments, than of major longer-term, and in many cases deliberately orchestrated shifts in the social, cultural and political climate." In acknowledging that "high-culture forms seem secure, and commercial theatre...thriving like never before," Knowles highlights the fact that the funding freeze was affecting only a certain sector of Canada's theatre culture. Savannah Walling's keynote address to participants of the symposium is among the collection of articles published in the CTR special issue. In that address Walling presents a highly accurate assessment of marginalized theatre, using extensive experience with her own company Vancouver Moving Theatre as a vantage point. This event occurred more than a decade ago.

Unsurprisingly, reflection upon the development of the theatrical landscape in Canada in the past ten years reveals that the "facts" in this construction have emerged from the domain of written documentation. What does one know about the state of the culture and the "facts" from which the Canadian theatre legacy is being constructed? One can say with accuracy that there is a reasonable trail of progress left by playwrights with a publishing and production history. One can also locate the paper and concrete traces and leads of theatre companies that have existed into the present. Furthermore, it is also true that theatre occurring in larger Canadian cities is more likely to be documented in various forms, and therefore noticed, than theatre in smaller centres. This, in addition to the expansiveness of the country in kilometers but not population, contributes to the wide-spread regionalization of Canadian theatre. While electronic documentation has improved the spectrum of information accessibility, there remains the question of the absence.

I believe that the work of the theatre companies described by Walling a decade ago as "creators of indigenous original art," which focused more on spectacle, physical presence and creative process, are not necessarily documented in a manner that allows for accuracy of representation in the Canadian theatre landscape. What of the situations in which important work has been poorly or scantily documented, or when the documentation has been scattered or partially destroyed or publicly inaccessible? My own research has taken me on quests for the archival material of small theatres that have led to boxes in basements, attics, garages. This is certainly not a novel situation, but rather the long-standing experience of the



archeologist and the historian. However, the saddening reality for those of us who do this kind of research is that the reach is not into distant past. We are often writing about living people and relatively current work. One becomes painfully aware of how quickly things fade without preservation.

This paper seeks to determine the cost of this lost or buried material to students, scholars and artists in the field of theatre and to ask questions directed at the rallying of interest in the making of history, or perhaps more specifically, to generating an interest in living history. Taking into consideration the macro-theme of the humanities and social science congress this year, the paper seeks to establish the importance of sustaining the difficulties of searching for evidence of these absent presences and then drawing them into the realm of public knowledge. In what way can we make this knowledge public and what is the importance of doing so? Why should we care?

---

Alexis Butler, Toronto

#### Re-Vamping History: Neo-burlesque and historical tradition

To many, the word "burlesque" conjures quaint images of stripteasers in "pasties" performing alongside hackneyed, not-so-funny comedians on the "wrong side of town." Likewise, burlesque is usually perceived as having been mercifully left for dead in the early forties. While burlesque originated as a parodic form that incorporated feminine sexual display and critical social commentary, it did not in fact actually feature striptease until the 1920s. At the heart of burlesque, however, there has always dwelt to varying degrees the paradoxical tension between female sexual empowerment and female sexual objectification. Whether or not burlesque ever, in fact, "died" remains a point of some debate, and yet there is no doubt that it is alive and kicking today.

The neo-burlesque movement that emerged in the mid-nineties provides a compelling site in which to consider the contemporary re-visionings of, and complicated artistic and political relationships to, an historical theatrical genre. Using several current Toronto neo-burlesque collectives as examples, this paper will seek to explore the ways in which contemporary artists have drawn on their perceptions of historical burlesque, both aesthetic and political, in order to inform their practice. Some artists employ attempts at dramaturgical re-creationism, drawing on the outward gestural and sartorial markers of classic burlesque. Others, like *The Scandelles*, opt for an interpretive strategy frequently dependent upon camp and irony that seeks to re-engage the parody, social critique, and sexual display of classic burlesque. While the former strategy generally sites the reclamation of depictions of female sexuality from the male dominated porn industry as its central goal, the complexity of the latter hinges upon the troubling of essentialist hegemonic notions of gender, sexuality and desire, and situates itself in a primarily queer cultural context.

The dramaturgical means by which these two strands (although there are undoubtedly many others) of the neo-burlesque movement draw on and revise past tradition to different contemporary political ends provides the focus for this paper.

---

Francine Chainé, Laval

Ce que nous apprend la première expérience d'enseignement en

art dramatique: créer des ponts entre la théorie et la pratique./What the first teaching experience teaches us in drama: to create bridges between theory and practice

The training in teaching drama at the university consists of a combination of theoretical, didactic and practical courses. Then arrives the time when the university student must come into contact with high school students, and where he or she is confronted with the reality of the school compared to what he or she learned. This first meeting is memorable, and it is it all the more so in drama where the organization of space, the dynamic of the group, and the interaction between the players is honored.

This contact with high school students is the occasion to plunge in the reality of the class and to enter the playful universe of drama. It is also a way of creating bridges between theory and practice: a way of applying what was learned. We studied this inaugural meeting in the company of a group of university students in art education during an animation in drama that was carried out near a group of high school students. In the context of a collaborative approach, we will account their observations and their training in drama, but we will also discuss what the experiment of animating in a workshop has taught them about art and life.

Ce que nous apprend la première expérience d'enseignement en art dramatique : créer des ponts entre la théorie et la pratique.

La formation à l'enseignement en art dramatique à l'université est constituée d'un ensemble de cours théoriques, didactiques et pratiques. Arrive le temps où l'étudiant doit entrer en contact avec des élèves et qu'il est confronté à la réalité de l'école en regard de ce qu'il a appris. Cette première rencontre est marquante et elle l'est d'autant plus en art dramatique où l'organisation de l'espace, la dynamique du groupe, l'interaction entre les joueurs sont à l'honneur. Ce contact avec des élèves du secondaire est l'occasion de plonger dans la réalité de la classe et d'entrer dans l'univers ludique de l'art dramatique. C'est aussi une façon de créer des ponts entre la théorie et la pratique, une façon de mettre en application ce qui a été appris.

Nous avons étudié cette rencontre inaugurale en compagnie d'un groupe d'étudiants en enseignement des arts dans le cadre d'une animation en art dramatique réalisée auprès d'un groupe d'élèves du secondaire. Dans le contexte d'une approche collaborative, nous rendrons compte de leurs observations, de leur apprentissage en art dramatique, mais aussi de ce que l'expérience même de l'animation en atelier leur a appris sur l'art et la vie.

---

Janne Cleveland, Carleton

#### Bridging Desire: Ronnie Burkett Theatre of Marionettes

The notion of building bridges assumes a disconnect between ourselves and other people or things that – it is assumed – would result in a deeper harmony or balance if the situation imposing the rupture was somehow rectified. In the bid to erase the chasm that keeps us removed from our deepest longings, Ronnie Burkett Theatre of Marionettes provides a creative plane through which to safely examine the dimensions of loss and desire that are implicit in one another. Because "the audience sees the puppet, through perception and through imagination, as an *object* and as *life*" (Toward an Aesthetics of the Puppet 64, my emphasis), the puppet simultaneously functions as the

receptacle of our projected desires while commanding the freedom to act upon and perform those desires in ways that human actors never could.

Since founding his own company in 1986, Ronnie Burkett has been creating and producing puppet theatre in which these animated inanimate objects have represented a bridge to the understanding of our desires by acting out traumas of loss and longing. Scenes of rape, incest, homophobic violence, political repression, and the death of loved ones have all been foregrounded in Burkett's work. Maintaining a Canadian – and particularly a Western Canadian – flavour to his work (he is from Medicine Hat, after all), Burkett employs the art of puppet theatre on national and international stages in order to examine the conflicts that we humans encounter. This paper explores how Burkett's puppets provide a bridge into the imaginative landscapes of the unconscious in the attempt to heal wounds left in the wake of these traumas, and to enable us to reconnect to our desires.

---

Virginia Cooke, Virginia, UCFV

Taking Stock of the Stock Companies: The British Guild Players in Vancouver

On November 2, 1929, the newly refurbished Empress Theatre at Hastings and Gore, Vancouver, opened for the inaugural production of what would turn out to be Vancouver's last—and arguably the best—stock theatre company prior to WWII: the British Guild Players. Built in 1908, when it was hailed as the largest theatre west of Chicago, the Empress housed a succession of stock theatre companies, with stage lives of anywhere from a few months to four and a half years. Along with vaudeville, opera, and touring companies, they formed a vibrant theatre scene in a city of just over 120,000.

The primary producers for the British Guild Players were David Clyde and Norman Cannon. Clyde and his wife Gaby Fay immigrated from London (and Glasgow), where Clyde in particular had achieved stage success. Norman Cannon's stage career had been primarily in cities outside London. From 1929 to 1931, Basil Radford, who had been touring in America and Australia, joined the company. These were no bit players: they distinguished themselves both on stage and later in film. Gaby Fay, for example, eventually became Fay Holden, starring as the mother in the Andy Hardy films. Radford returned to England's stage and screen; one of his memorable roles was in Hitchcock's *The Lady Vanishes*.

From 1929 to 1934, the British Guild Players defied the Depression and competed with touring companies, radio, and talking pictures to produce current London and Broadway hits—often a new play every week—for Vancouver audiences. It seems clear that they left Vancouver only when talking pictures proved insurmountable.

For the young Dorothy Somerset and others, these stock companies formed the bridge to their own work. By focusing on the story of the British Guild Players, I hope to illuminate a previously neglected and very rich area of Vancouver's theatre history.

---

T.L. Cowan, Alberta

"The Rappers Don't Know What the Feminist Performance Artists Are Doing": Action Poetry '94 and the Birth of

Contemporary Spoken Word Performance in Canada

In 1992, poet/musician/performance artist John Sobol spent several months trying to convince directors at The Banff Centre that 1994 was the year to gather a diverse range of artists from across Canada, the United States, and abroad for a 3-week long workshop that would "reflect the re-emergence of oral performance as a vital expressive medium and catalytic social agent." Two years later, Action Poetry '94 welcomed twenty workshop participants, along with prominent guest artists including Lillian Allen, Jeanette Armstrong Jayne Cortez, John Giorno, Judy Radul and Uma Rao. These artists came from disciplines spanning the spectrum from music, to theatre, to literary performance. However, Sobol recognized that the *performance* aspect (that is, "uniting two of society's most significant symbol systems – the word and the body – via the voice") of these seemingly miscellaneous practices was remarkable and, indeed, cause for critical dialogue and collaboration, with the hope of "forging [...] new alliances and praxes."

In this paper I will discuss the archive materials from Action Poetry '94 (housed at the Paul D. Fleck Library & Archives at The Banff Centre), highlighting individual performances that were the central focus of the workshop. What is perhaps most interesting about the Action Poetry '94 gathering is the fact that performing one's own words on stage was the common denominator that, at this point in history, struck so many people as being a reason to recognize a newly re-emerging (though very old) cultural practice. Thus my paper will conclude by considering the impact of having *performance* as the glue that sticks these artists from different disciplines and practices together. The social aspect of performance and its potential for community political action, commentary, and artistic experimentalism are ultimately the most prominent features of what has come to be known as Spoken Word performance, a now-vibrant and ubiquitous form. Although the participating artists came to Action Poetry '94 from discrete disciplines, their artistic praxes became understood to frame and be framed by a shared sense of performativity. It is when the rapper and the feminist performance artist saw reflections of themselves in each other's performances that contemporary spoken word was born.

---

Cam Culham, Victoria

"Performing Language" at the University of Victoria

Taking its cue from the Saskatoon 2007 ACTR's invitation to "build bridges," this paper will provide a first-hand account of a specific "opening day" activity from a conference held last year at the University of Victoria, called "Performing Language." The presenter was one of the organizers of this international meeting of practitioners who gathered from all corners of the world, to share how, in their work, they are using drama in their second language and cultural studies classes. Topics ranged from an Acadian deportation drama through role play, to the study of a dramatic scene from a contemporary Japanese play.

As an illustration of drama's potency in such work, the paper will describe the opening night "meet and greet activity," a "Sound Drama" in which all participants played a key role. This was built upon a David Booth model and adapted to suit the diverse group. As well as being theoretical, the paper has a practical component in that it provides a concrete and "useable"



structure (the Sound Drama), which is a successful means to promote creative connections between a group of strangers; ones who, as in this case, do not even speak the same mother tongue. The described activity is based on a folktale that, in its telling, unfolds to incorporate all the "languages" of theatre, from set building to music to text delivery, and all players make up parts of this whole.

This paper will report on the presentations, dramatizations, dialogues and roundtables that were all a part of an innovative conference, held at the University of Victoria in February 2006, which explored the place for performance in L2 (second language learning). This initiative was envisioned and birthed by the Department of Pacific and Asian Studies. This unique gathering, aptly named "Performing Language: International Conference on Drama and Theatre in Second Language Education," brought together members of a cross-section of different UVic departments: Pacific and Asian Studies, Linguistics, Theatre and Continuing Studies. As well, it attracted many national and international academics and practitioners. Keynote guest Oriza Hirata is a world-renowned Japanese playwright and advocate of drama in education. His presentations throughout the event provided participants with insights into theatre's place in language and cultural acquisition. Hirata's play *Tokyo Notes* is a required text in a core Japanese course offered at UVic, and excerpts from his work were shared through performance as a model for the teaching of JSL (Japanese as a Second Language). In collaboration, Professor Emeritus Juliana Saxton and Cam Culham, the presenter of this paper, hosted the opening evening drama activity, based on the David Booth "Sound Drama" concept, as a means of connecting this diverse group.

An overall report of this conference, sponsored by UVic's Pacific and Asian Studies Department, will be given in the introduction of this paper as well. This was the first of its kind for the University of Victoria, and our hope is that it will be held as a bi-annual event.

---

**Chris Eaket**, Carleton

#### Pervasive Gaming: Experiments in Urban Storytelling

"Communities," writes Robert Bellah, "have a history-- in an important sense [they] are constituted by their past-- and for this reason we can speak of a real community as a 'community of memory, one that does not forget its past'" (Bellah et al. 153). Imagined communities continually tell their stories in public forums in order to combat the acceleration of forgetting that is so typical of our technological age (cf. Anderson 1983). In *Platial*, a lo-fi urban game, our research group attempts to combine Situationist techniques of navigating the city with a geospatial encyclopedia of places in order to enable a unique experience of one's own community and a digital repository of stories and artifacts linked to particular places.

As a "GeoPervasive" game, *Platial* encourages "mobility, crossover between physical and virtual worlds, an awareness of place, and social interaction between players" (Jagers and Wiberg 78). It draws on Situationist concepts such as the *dérive* and psychogeography to create an experience of city that is non-functional, performative and engaging. *Platial* also follows in a long tradition of the "art of the walkabout": from Benjamin's *flâneur*, to Surrealist walks, to peripatetic street performers such as Théâtre Décale in Paris and the Natural Theatre Company in

the UK.

Multimedia artifacts and stories collected during the game are uploaded to a web site that is one-half Google Maps and one-half Wikipedia, in order to provide site-specific narratives about places in particular communities. The game encourages the recording of photos, video clips, audio and text-based stories in order to capture the subjective impressions of a place—a type of data typically ignored by traditional maps. These emotional impressions and narratives—which conventional cartography purposefully avoids—are ironically the self-same things that constitute communities to begin with, and that which we most readily associate with a particular place. As a repository of collective memory, *Platial* seeks to combat an acceleration of forgetting by foregrounding the lived experience of the city, and by sharing of the stories of its inhabitants.

---

**Alan Filewod**, Guelph

#### "A Paul Bunyan Ideal": Workers Theatre in the 1950s

This paper seeks to shed light on one of the unexamined problems in the history of Canadian political theatre: what happened to radical theatre culture in the period between the militancy of the Workers Theatre movement and the emergence of radical counter-cultural aesthetics in the 1960s? For historians of Canadian theatre, the 1950s have always posed a problem as a decade of false starts, of cultural unrest and unfulfilled aspirations, of postcolonial autonomy deferred by scarcity of resources. The historical consensus has been that this was the decade of origins, foundations and transformations, which began with cultural poverty and ended with an emergent professional canon-building theatre culture. This has become the myth of the 1950s in Canadian theatre, which became the precondition of a school of analysis that saw theatrical development in terms of a professional theatre institution organized around the production of a national canon.

Against this position, I want to advance another: that the theatre culture of the 1950s was marked by diversity, plurality, activism and fierce cultural nationalism. There was nothing sudden about the emergence of a sustaining theatre culture: it had in effect always been there. The failure of theatre historiography in Canada is that it has tended to chart the historical progress of theatres as companies and structures rather than practices. Consequently, historical genealogies of record aborted attempts and false starts, assuming that the movement of structures is evidence of cultural materiality. But if companies are understood as strategic ventures rather than structures, then attention can be brought to bear on the practices that work through them. And at that point we can see continuities and linkages that disturb historiography convention.

This paper argues that the gaps and elisions of political theatre history are failures of perception and historiography. By focusing on practices rather than canonizing structures, it establishes a continuing tradition of radical theatre in the McCarthy era. The paper examines the left-wing theatre culture in Toronto in the '50s, looking at the Toronto Labor Theatre and the Play-Actors (both direct continuations of the Theatre Action). Their relationship to the structures of political authority on the left is examined in the promotion of the cult of Paul Bunyan as a heroic model worker, and the united front of progressive theatres in the 1955 production of the musical *Little Paul Bunyan*.

Patrick Finn & Marilyn Potts, St. Mary's UC, Calgary

"A Bridge too Far?": Shakespeare and *Goodnight Desdemona, Good Morning Juliet*

This paper asks if Anne-Marie Macdonald's play *Goodnight Desdemona, Good Morning Juliet* effectively bridges the early and late modern periods.

*Goodnight Desdemona, Good Morning Juliet* presents images of exhaustion in current academic work and posits an escape from text and time. The protagonist, Constance Ledbelly, is a PhD candidate whose research is poached by a tenured faculty member. He uses her to obtain full professorship and a spot at Oxford, while she delays completion of her dissertation. Her doctoral work – a translation and interpretation of an arcane manuscript tradition related to *Othello* and *Romeo and Juliet* – transcends the textual and builds a temporal bridge through performance. The resolution of her character and of the play comes through performance – a move that politicizes her while pulling Desdemona and Juliet from their contexts and into hers.

During the play, Macdonald captures an important aspect of the state of performance studies. We are not just at the end of an historical age and the beginning of a new mode of study, but at the end of the system of work founded on different concepts of time. The current situation shifts labour to part-time workers excluded from the benefits of time. Popular culture tells us that time itself has changed speed. Do these conditions inform our perception of performance? Does Macdonald's reworking of Shakespeare offer an example of a productive, historicized, performance of texts and time that build a usable bridge between the past, present and perhaps the future?

Katherine Foster, Toronto

The He(art) of the City: Prairie Theatre Exchange at home in Portage Place

In 1989 the Prairie Theatre Exchange, after realizing long and steady growth, moved from its original home in the old Grain Exchange Building in the Winnipeg Exchange District to a new 3.5 million facility in the Portage Place Mall in Downtown Winnipeg. PTE's artistic director at the time, Kim McCaw, expressed an initial hesitation to the re-housing, considering Portage Place a "hostile environment" for the theatre. However, McCaw's view changed with the persuasion of Professor David Mason, who justified the move as "a matter of art seizing a position at the centre rather than willingly relegating (itself) to a position at the periphery." In this paper I examine the link between Winnipeg's downtown revitalization project and the positioning of the arts, particularly theatre, in relation to urban development. This paper investigates the relationship between theatre practice and urban space through examining John Logan and Harvey Molotch's concept of place patriotism as it relates to Winnipeg's ongoing Downtown revitalization. Focusing on the relationship between the Portage Place Shopping Mall, which opened in 1987 as the salvation of downtown Winnipeg and has since become a declining retail space, and the Prairie Theatre Exchange, which has made its home in this space for over fifteen years, I explore the unique connection between the artistic space of the theatre within the consumer place of a shopping centre.

Barry Freeman, Toronto

Theatrefront's *Return: The Sarajevo Project* and its bridges of cultures, traditions and stone.

Of all the weights that we make bridges bear, the heaviest is symbolic. Around the world, as well as in the landscape of our imagination, bridges stand for understanding, for hope, for freedom, for an end to our isolation and a salvation to our loneliness; the same in our language, which has us building bridges, crossing bridges over troubled water, calling it water under the bridge. But we can also burn bridges, and in that act reveal the fragility of utopian visions.

The manipulation of such symbolism has been particularly important in the states of the former Yugoslavia, where bridges in many communities serve as an obvious divide between ethnic communities, and where, consequently, many historical bridges were destroyed in the conflicts of the 1990s. Bridges were the obsession of one of the region's most famous writers, Ivo Andrić, who saw in them "the eternal and eternally unsatisfied human desire to link, to reconcile and join all that springs up before our spirit and our eyes, so that there should be no divisions, no confrontation, and no parting."

This turns out to be a particularly fitting symbolic field in which to situate Theatrefront's 2006 play *Return*. *Return* was the culmination of *The Sarajevo Project*, a collaborative intercultural theatre project consisting of a series of workshops and performances held in Toronto and Sarajevo between 2003 and 2006. The play follows the story of Tarik Nakaš—a young Bosnian who left his family in 1993 at the nadir of the Siege of Sarajevo—and who returns to Sarajevo in 1998 with immigration papers, intent on convincing his family to move to Canada. My paper will consider the resonance of bridge symbolism within cultural context, within the narrative and themes of *Return*, as well as within *The Sarajevo Project* and Theatrefront's larger aim of bringing together different cultures and theatrical traditions.

Kathleen Gallagher, OISE/UT

Dramatic Writing and Subcultural Knowledge

Building bridges between the cultural and subcultural life of youth and institutions like schools is an enterprise fraught with challenge. Sometimes schools attempt to domesticate young people's "alternative literacies" through mostly well-meaning multicultural events, but at other times youth popular culture and alternative forms of literacy so challenge the space socio-politically that they are effectively shut down by the cultural imperialism of classrooms. In response, historically marginalized youth often develop sophisticated ways of cultural participation that are, most often, not acknowledged or legitimated by schools. This presentation will examine the dramatic writing of youth as one important form of subcultural expression.

Reina Green, Mount Saint Vincent

Park Shakespeare: Bridging the Divide

Open-air productions of Shakespeare are a staple of summer theatre in Canada. In 2006, at least nineteen theatre companies performed twenty-seven open-air productions of Shakespeare in



this country. While these productions occur in a wide variety of performance spaces, many are held in public parks where the stage is marked with little more than a rope on the ground. This paper explores the impact of this type of space on performance and audience perception, with specific reference to the 2005 production of *A Midsummer Night's Dream* by Festival by the Marsh in Sackville, New Brunswick.

There has been little critical examination of the impact of open-air performance space on productions. Only recently has the interest in environmental theatre and site-specific theatre prompted a consideration of not only how a performance is altered by the space in which it occurs, but also how that space is changed by the performance. Such would appear to be the case in Festival's production of *Dream*. Not only did the choice of location determine set and costume design, music and lighting, but the performance space also became a bridge connecting two communities: town residents and university members. Moreover, the undifferentiated space of the park and the natural lighting enabled a connection between actors and audience, and a mutability of performance and audience space. This connection not only redefined the roles of both performers and audience members, but also revealed the disconnect between character and actor.

---

**John A. (Alex) Hawkins, Alberta**

Alberta's *Theatre 100*: Celebrating a "Human Meeting Point of Vision and Dream"

In her Call for Papers, Moira Day described the prairie landscape as "an increasingly complex human meeting point of vision and dream." In November, the Alberta Playwrights' Network and Theatre Alberta held separate Calgary and Edmonton launches for "*Theatre 100*," a book of the 100 most influential people in Alberta theatre history. At the Edmonton event, four actors and APN's executive director Ken Cameron presented a cabaret of songs, scenes, and reminiscences of many of these 100 people.

As I sat in the Edmonton audience, even before I read Cameron's introduction, it seemed to me that the most important aspect of Alberta theatre is not our institutions, nor our plays, nor even the emergence of our professional theatre, but the interconnections — or bridges — among these 100 people and others, and how these bridges have created today's Alberta theatre.

At the subsequent reception in Catalyst Theatre's tiny lobby, everyone was already talking excitedly about these interconnections. By the time I had moved through the crowd from one end of the lobby to the other, I had formulated the idea that it would be possible to illustrate all of the bridges among these 100 people, focused not on a "degrees-of-separation" parlour game, but on an approach that would show the most meaningful and fruitful interconnections. So I propose to prepare a paper that will illustrate the bridges among these 100 people, and will demonstrate the ways in which these bridges constructed the Alberta theatre scene as it exists today.

---

**Andrew Houston, Waterloo**

The Bridge of War Memorial: suspended between remembering and forgetting in the Legion of Memory.

The *Legion of Memory* is a site-specific performance produced in June 2006 by the MT-Space, a multicultural theatre company in Kitchener, Ontario. The performance was developed from two resources: a disused Legion Hall (#51) in downtown Kitchener, and the gathering of stories from war refugees who have recently come to live in the Kitchener-Waterloo area from former Yugoslavia.

The *Legion of Memory* creates a link between the war veteran and the refugee by having them meet in this abandoned Legion Hall. Both the veteran and refugee are happy to embrace a life free from war, yet both are also haunted by memories of a life damaged by war. While the veteran seeks to forget the trauma through various acts of escape within the Legion (e.g. drinking, games, dancing), he also feels an obligation to create memorial by ensuring that war and its sacrifices are not forgotten. Similarly, the refugee seeks to commit to a daily act of forgetting a life destroyed by war, yet there is a longing to preserve the memories of the family, career, history, and culture left behind.

As the director of this performance, I developed a process of devising that focused on various rituals of memory and forgetting. Before too long we realized that many of the acts were interchangeable, as both pursuits seemed to yearn for an impossible ideal, manifested through repetition and a state of altered consciousness. In this paper I explore this sublime bridge connecting the veteran and the refugee, and I offer an examination of the devising process used to establish the dramaturgical parameters of this bridge.

---

**Stephen Johnson, Toronto**

The Re-Domestication of the Exhibition: A Visit to the Niagara Falls Museum, lately closed

When the Niagara Falls Museum, located in a variety of venues in Niagara Falls (Canada and US), closed in 1999, it was one of the longest-lived examples of the commercial museum in North America. It contained artifacts accumulated over 170 years, and carried with it a historical patina that reached back to a time when it was entirely acceptable to display a collection of sea-shells next to a taxidermical display, and an Egyptian mummy near to one of the barrels that went over the Falls carrying a human daredevil. It was a combination cabinet of curiosities, dime museum, and local history museum, of a kind that, by the time it closed, was among the last of its vintage and type. It was, in the late twentieth century, insupportable both economically and curatorially. It was decrepit and rather sad-looking, witnesses tell me, when it closed. Except that it didn't close. After more than a century and a half of exhibition in various buildings in Niagara Falls (both Canada and New York), its architectural existence ceased, but the collection and the rights to the name were purchased by William Jamieson, a commercial art and artifact dealer in Toronto. Far from dispensing with the collection, he has carried on its name and traditions. He integrated its artifacts into his own collection: he is a dealer in ancient and tribal art, as well as a collector of "curiosities" of many kinds. And in his basement, he has re-created a portion of the Niagara Falls Museum. This paper describes a tour of both of these museums - Jamieson's home and his tribute to its predecessor - as a means to consider the persistence of, and perhaps the revival of, some of the traditions of 19th-century museum culture.

### Maia Joseph and Jerry Wasserman (UBC)

Searching for Captain McDonald's Trained Indians, "The Best Drilled People in the World"

Captain Charles McDonald was a San Francisco drill master and entrepreneur, who became famous in the 1870s for his extravagant exhibitions of west coast Native people trained in the military arts. His shows were witnessed by packed audiences from San Francisco to Victoria, New York to London, and reviewed exuberantly in the press: "At the tap of the drum the whole art of manual arms, with a hundred variations, is performed with most astonishing rapidity." "The drill could not have been better executed, even by white men." McDonald argued vehemently that Native people had been consistently misjudged and mistreated, and part of his agenda was to prove that the "savage" could be trained, domesticated, made "useful."

In his 1983 book *Frontier Theatre*, Chad Evans briefly tells "the tragic tale of Captain McDonald's Trained Indians," "for a time, [Canada's] most famous, if warped, cultural exportation." Of McDonald's ten or so Native performers, at least five were recruited from the Vancouver Island colony in 1874 and remained with the troupe throughout its American and European tour. The story peters out ominously in France in 1877 with word that some have fallen ill with consumption.

In this research-in-progress, we try to pick up the trail so tantalizingly marked by Evans. We examine this story in a variety of contexts: 19th century Canadian-American theatrical relationships; historical, ethnographic, and performative elements of Wild West shows and other exhibitions of Native culture; and the challenges of unearthing archival materials that reveal the details of a story so difficult to categorize.

### Mikko Kivisto, Illinois

*The Creative Spirit of Art: The Theosophical Writings of Roy Mitchell*

Roy Mitchell was an important figure in Canadian theatre (and American theatre as well), recognized by his peers and contemporaries. But he has received little attention amongst theatre historians in Canada over the years. To some extent, this can be attributed to the Canadian obsession with the "alternate" theatre movement of the 1960s and 70s, when Canada supposedly achieved its own national identity in theatres. Too often, the efforts of pioneers such as Roy Mitchell, Merrill Denison, and Gwen Pharis Ringwood—all who flourished before the "swinging sixties"—are dismissed as isolated moments in history, or as amateurs that had little impact on the development of professional theatre in Canada. Unlike Denison and Ringwood, Mitchell passed away before the environment for theatre in Canada had improved. Thus, many of Mitchell's writings had gathered dust while Denison and Ringwood received renewed attention in the 1970s and 80s. But what had likely marginalised Mitchell more was his involvement in the theosophical movement. This little understood religious philosophy is studied by a small minority of people and is rarely discussed today. Whenever Mitchell is mentioned in the context of Canadian theatre history, very little attention is paid to his theosophical works, thus they diminish some of his importance. He was a prolific writer on theosophical topics, and this

philosophy had shaped his theories on theatre staging, education and development. This paper will explore Roy Mitchell's theosophical writings and how they fit in the context of his theories and practices of theatre.

### Ric Knowles, Guelph

Bridging Cultures: Multicultural Text, Intercultural Performance in Contemporary Toronto

This paper examines the relationship between official multiculturalism in Canada as utopian *text* and the grass-roots practice of intercultural theatre in Toronto as heterotopic *performance*. Within the context of post-1971 discourses of Canadian multiculturalism, it considers the complex ecology of contemporary grassroots interculturalism in the city as it plays itself out among the many and various intercultural theatre companies within the city who attempt to construct culturally alternative communities and solidarities across difference. The purpose of the exercise is to come to some understanding of how individual gendered, raced, and classed subjectivities and community identities within the contemporary multicultural city are not just reflected or given voice by, but *constituted* through performance as, for example, Filipino Canadian, Asian Canadian, Caribbean Canadian, African Canadian, First Nations or Native Canadian. How does this performative construction of subjectivities relate to what Himani Bannerjee sees as the oppressive *state-constructed* ethnic communities of official multiculturalism? Finally, the paper considers how these performatively constituted subjectivities interact with one-another in shifting coalitions and solidarities—bridges—in relationship to a societally dominant understanding of the city's social relationships, understandings that constitute dominant cultures as unified and monolithic, and minoritized or immigrant non-European cultures as "ethnic" enclaves.

### Susan Knutson, Université Sainte-Anne

Daphne Marlatt's Canadian Noh Play, *The Gull*

From May 10 to May 14, 2006, Vancouver-based Pangaea Arts produced, in a tent at Richmond City Hall, the world premiere of *The Gull*, an English-language, Canadian adaptation of the Classical Japanese Noh, one of the oldest continually performed theatre forms in the world. The performances were created in the context of the Steveston Noh project, a collaboration begun years earlier to honour the historic connection between Steveston and Mio, the fishing village on the Wakayama coast that was once home to many of Steveston's Japanese-Canadian fishing families. The project was public and expensive, involving as it did active collaboration between Canadian artists including Daphne Marlatt, who wrote the play, and Japanese artists including Noh Master Akira Matsui, Noh Mask Designer, Hakuzan Kubo, and Tokyo-based American Noh musician and composer, Richard Emmert. The collaboration aimed to remember shared histories – the play has light-hearted moments of living, loving, and fishing – and so, especially, to acknowledge the injustice and the suffering caused by the internment of Japanese-Canadians during WWII. Beyond and through that suffering, the play explores issues of humanity, poignant in our era of forced migrations and massive disruptions: peace, spiritual release, "home."



The Steveston Noh project provides us with a model of public, community-based, respectful, intercultural collaboration that deserves close study. This paper sketches that collaboration and explores some of the elements that contributed to its success.

---

**Melissa Morelli Lacroix, Lancaster**

**Preludes for the Piano: Bridges Between Gender and Genre**

*Preludes for the Piano*, an ekphrastic performance piece, explores the procreative nature of art, and bridges gaps between art forms, language, time and gender. It is a combination of music written by a man, Claude Debussy, in the early twentieth century, and spoken word, written and performed by me, a woman, nearly one hundred years later. This pairing allows for not only the continuation of art-inspired art—Debussy drew from literature, music, drawings, variety shows, myth and architecture for the creation of his *Préludes*—but also for the sounding of the female voice in the historically male-dominated sphere of music publication. As a bridge between languages, *Preludes for the Piano* is a translation of both Debussy's suggestions for interpretation of his music from French into English, and the symbols, dots and lines of his music into words. The script becomes, therefore, a collage of translations, literary references and quotations, and original text. It tells the stories of songs and myths, people and places, images real and imagined. Like the music it is based on, *Preludes for the Piano* is to be performed so that the synthesis of art forms may be complete and total. The performance consists of recorded music of Debussy's *Préludes*, symbolic of the recorded male voice, and live spoken female word, which gives voice to both the silenced women of early twentieth century Impressionist music and the women of today.

---

**Gillian Levene, Toronto**

**Major Gina: Interrupting the Genealogy of Male Theatre Criticism in Toronto's Print Media**

Re-vision—the act of looking back, of seeing with fresh eyes, of entering an old text from a new critical direction—is for women more than a chapter in cultural history: it is an act of survival

At the conclusion of Bernard Shaw's *Major Barbara*, the title character rejects her faith in the Salvation Army as a "paradise of enthusiasm"; ostensibly, she exchanges her singular socio-political voice for one that accords with the masses. The landscape of print media theatre criticism in Toronto has experienced a similar silencing of distinctive female voices—a subsuming of women's perspectives by celebrated male figures whose views (and iconic grandeur, with regards to Nathan Cohen, Herbert Whittaker and Urjo Kareda) have come to shape mass readership and theatre audiences. With the notable exceptions of certain trailblazers, notably Gina Mallet of *The Toronto Star* and Kate Taylor of *The Globe and Mail*, female critics have experienced a lapsed representation in the criticism of national newspapers, local magazines and fringe weeklies. My paper asks, "How are female voices situated within the critical landscape of contemporary theatre criticism in Toronto and what types of bridges (political, literary, ideological) have enabled and suppressed this mobility?" Likewise, what paths must we, as theatre critics and scholars, architect to broaden the city's critical

design? Toronto represents a unique site for analysis because this metropolis houses a myriad of print media venues and, thus, means of awakening the female critic's "sleeping consciousness." Yet this urban centre also poses complex critical challenges, particularly what Jean Francois Lyotard terms the crisis of legitimation": the pressure placed on theatre critics to function as the singular mouthpiece for a fractured, multi-cultural audience. Theatre criticism, as opposed to theatre itself, is not a transient activity, but rather one that records our cultural legacy. Canadian research must pay attention to these cultural barometers. To this end, my paper will consider the necessity of re-vision, of re-reading women's voices embodied in past and present critical activity. As women and as women writers, we must—as Rich insists—know the writing of the past, and know it differently than ever before, to transcend assumptions that impede women's visibility in the critical field.

---

**Cortney Lohnes, Alberta**

**Rethinking Boal's Rehearsal for Change Rethinking Boal's Rehearsal for Change**

In Canada, although the dialogue regarding popular theatre is on the rise, there is little critical analysis within the field, due in large part to the plurality of terms and concepts that exist. Edward Little posits that "it is precisely this lack of ideological clarity" that freezes the creation of a critical discourse that aims to examine the potential and the ramifications of popular theatre. In order to improve, approaches to Popular Theatre are in need of revision and modification in order to become truly accessible for facilitators and participants of the form. When these approaches are discussed in terms of theatre intervention, many connections can be made, but an overall through-line that links the two is nonexistent, and as a result popular theatre is often unable to act as a form of change.

In this paper I will examine Augusto Boal's arsenal of the oppressed and the implications of engaging the work with at-risk youth. The hefty coinage "a rehearsal for change" often frames work of this nature, and I will argue that this phrase is often misleading in that a mandatory step is missed during practice and facilitation. The overlooked, key step is the "rehearsal of life," and explores the relationship between Boal's theoretical underpinnings and those of social theorist Kurt Lewin. This alternative approach to Boal will be discussed through careful consideration of Forum Theatre and the arsenal of techniques presented in *The Rainbow of Desire*.

---

**Moberley Luger, UBC**

**Memory and Monumentality in Canadian Theatre**

Ten years after winning the Governor General's award for Drama, Colleen Wagner's *The Monument* is still one of the most frequently produced Canadian plays. Just this spring, it was put up in Washington, DC, Lethbridge, and Toronto. It has played on four continents, in three languages, and is one of only three Canadian selections in *The Broadview Anthology of Drama* (2003). Critics have said that the feminist two-hander about sexual war crimes and revenge has seen success because of the "universality of its themes" (Introduction to *The Broadview*). My paper is inspired by this claim: it questions whether a *monument* can be universal. Wagner's play is not set in a

particular time or place, and it does not recall any specific event – what then is it a monument to? Like all forms of remembering, memorializing is a present action that reflects a certain set of national, political, or personal beliefs; but in *The Monument*, who is being asked to remember whom? My paper relies on scholarship on memorialization (Young, Huyssen, Winter) to investigate the relations of theatre (moving out from Wagner's play to the genre itself) and monumentality. Wagner presents the monument of her title as a solution to the problems her characters have experienced: "We are going to build a monument . . .," one of these characters says, determined. But to what problem is a monument a solution? My paper explores how a theatrical monument might start to resolve the conflicts of history, how it might effectively bridge the past and present.

**Jodi Lundgren**, Thompson Rivers

*The Woman Beside Herself: Transnational Gestures in Contemporary Canadian Dance*

As an embodied art form and perhaps the only artistic discipline dominated by women, contemporary dance provides an apt site for exploring transnational feminist modes of coalition-building. In two Canadian performance pieces—dances of madness and grief, respectively—the "woman beside herself" bridges cultures and genres in the process of confronting internal alterity. In my own "Tarantella," a narrator deemed mentally ill in North America appeals to a southern Italian tradition that would celebrate rather than stigmatize her disordered state; chiasmatically, in Andrea Nann's "Meditation #5: On Loss and Desire," the choreographer, mourning her daughter's death, has extrapolated from her private loss in order to represent the grief of women in Sri Lanka who have lost family members in politically-organized mass killings. As text-infused dances, both works cross genres as well as cultures: "Tarantella" was inspired by Ernesto de Martino's *The Land of Remorse*, an anthropological study of tarantism in southern Italy, and "Meditation #5" by the prologue to Michael Ondaatje's *Anil's Ghost*, a novel that concerns a Human Rights investigation in Sri Lanka. Skirting cultural appropriation, in the first case, and sentimental universalism, in the second, the "woman beside herself" experiences a suspension of usual ego boundaries as she becomes altered (in madness) or attempts to incorporate alterity (in grief). This internal hybridity shifts the oppositional relationship between Self and Other, both offering an ethical model of transnational coalition and forming its necessary prerequisite. In Canadian live performances, the dancers' bodies assert the local while the spoken texts evoke distant contexts. The final bridging takes place between performer and audience, and reviewers testify that Nann's dance, at least, succeeds in making audience members aware of similarities between their own private wounds and the collective, yet individually felt, suffering of others in the global public. Individual, personal, and emotional, such compassionate revelations must surely take place if transnational coalition is to become possible and remain sustainable.

**Megan Macdonald**, Queen Mary

*Finding a Fault Line: Digging up an Anthropological Foundation of Performance Studies*

Established and new interdisciplinary bridges used by performance studies enable extensive collaborations across fields, new research ideas and methodological tools. From the first bridge with anthropology in the 1960s the use of anthropological methodologies has rarely been questioned. However, recent research by Anthropologist Fenella Cannell (London School of Economics) suggests that the foundations of Anthropology may not be what they seem. By adopting anthropological methodologies, performance studies may have inherited more than it realizes. Her recent article 'The Christianity of Anthropology' (2005) and forthcoming book *The Anthropology of Christianity* (2006) posit that anthropology came to believe without much qualification its own claims to be a secular discipline, and failed to notice that it had in fact incorporated a version of Augustinian or ascetic thinking within its own theoretical apparatus.

In this reading, the ideologies underpinning Anthropology are linked with 4th century thought concerning the ascetic where a duality exists between "the inferiority and sinfulness of the body" and "the soul." In her article, Cannell argues that these influences in anthropology are applicable to more than just religious field work: "Ascetic ideologies are by no means [...] particular to religion but have also powerfully shaped the language and procedures of social science itself." This shaping has consequences for performance studies that reach back to its inception and continue today.

This paper interrogates the foundations of performance studies, questions how methodologies have shaped past research (for example those deriving from Geertz's research) and what the implications are for contemporary investigations.

**James McKinnon**, Toronto

*Aiming the Canon at Canadian Audiences: Cowgirl Opera's Three Sisters: A Black Comic Opera*

In the summer of 2005, Edmonton-based company Cowgirl Opera toured across Canada, hitting all the major Fringe Festivals and One Yellow Rabbit's High Performance Rodeo in Calgary, with their radical adaptation of Chekhov's *Three Sisters*. In addition to its unlikely combination of Chekhov, laugh-a-minute comedy, and grotesque violence – done to and through Chekhov – punctuated with burlesque musical numbers, the show offers a fascinating opportunity to ask how the "Canadian-ness" of Canadian spectators is constituted in and through ostensibly identical performances in different communities across Canada.

The play seems to follow the familiar, even clichéd Canadian adaptive strategy of transferring the canon to a contemporary Canadian setting. The location is rural Saskatchewan, and metropolitan symbol of the sisters' unrequited hopes and dreams is Edmonton. In contrast to the Canadianized *Uncle Vanya* that represented Alberta at the 2005 Magnetic North Festival, however, this adaptation of Chekhov takes an aggressive, even hostile stance toward its canonical source, appropriating only what it finds ripe for carnivalesque parody, and discarding the rest.

This paper will explore how Cowgirl Opera aims the canon at contemporary Canadians, using feminist and Brechtian tactics, figurative and literal dis-embowelment of the canonical text, and both gender- and genre-reassignment therapy. Special attention will be given to the paradoxical effect of using specific



Canadian geographical referents: while in one sense this tactic builds bridges between different(ly) Canadian audiences, in another sense the distinctly different responses of those audiences draws our attention to the deep valleys and chasms beneath those bridges.

**Henriette M. Morelli, Okanagan**

*"Lady, give us the history we haven't had": Bridging the Gap between Historically Specific Sexualities in Caryl Churchill's Cloud Nine*

My paper will explore the ways in which Caryl Churchill, in her socialist-feminist play *Cloud Nine*, unmask the hierarchical power relations inherent in gender, race, class, age, and sexual orientation. By setting her *Cloud Nine* in the Victorian period in the first act and in 1979 in the second, Churchill demonstrates that sexuality is historically and socially specific and that its meaning is a site of constant struggle. Although written almost a quarter century ago, Churchill's play envisions the possibility of building bridges between the unique social power relations inherent in historically specific sexualities. Although sexuality, as a focal point in the construction of subjective identity, becomes a primary locus of power, it is often not understood as such. Consequently, what Churchill does in *Cloud Nine* is to unmask the hierarchical power relations behind gender constructs, particularly those of race and class, in a collateral way to make visible the multiplicity of power relations focused in sexuality. The historic specificity of *Cloud Nine* enables her to interrogate the ways in which, at different historical moments and in different social contexts, women and men identify with different modes of subjectivity. In turn, audiences of *Cloud Nine* begin to question whose interests are served by such identification, and eventually learn to address and contest the specific forms of power exercised within the racist, classist, and homophobic patriarchal societies in which they live.

**Eric Moschopedis, Calgary, AB**

*Trashing Cowtown: Locating Personal Identity Through Dumpster Diving*

Calgary's cowboy mythology, maintained by economy and art, is deeply embedded in the city's cultural identity. Cowtown folklore is nostalgic and perpetuates a static identity that characterizes its citizens as cow-folk. As an indigenous Calgarian and artist whose cultural upbringing does not correspond with Calgary's Cowtown hegemony, how can I, through performance practice and alternative civic engagement, bridge the gap between dominant and counter mythology and subsequently ground my identity in a city that doesn't recognize me as a citizen?

Considering the practice of collecting, Jean Baudrillard says, "here, indeed, lies the whole miracle of collecting. For it is invariably oneself that one collects." Dumpster diving – the activity of collecting refuse – resides uncomfortably between petty crime, economics and artistic practice, and often occurs in marginalized city spaces such as alleys. From the perspective of performance studies, dumpster diving can be viewed as an anthropological, archaeological and performative act – one where a diver actively engages contemporary culture through the excavation and collection of its artefacts. Jennifer Dalton, in her article *Dream Trash/Trash Dream*, articulates that "the acts of

collecting and curating [are] synonymous and simultaneous with the act of creating." Could this be re-articulated to suggest that the act of collecting and organizing found materials has the potential of creating new "forms" of personal mythology and, subsequently, identity? As a dumpster diver, I will investigate one of my own collections: found diaries. I will auto-explicate the diaries from two perspectives: 1) how did the original writers identify themselves as citizens of the city, and 2) how do their autobiographical depictions produce a sense of personal identity in the finder? In this way, I intend to provide evidence that by locating personal identity, Calgary's Cowtown mythology can be demystified and a bridge built between personal identity and the city.

**Marlene Moser, Brock**

*Performing Pink: Breast Cancer and Femininity*

From Kitchen Aid mixers to cell phone accessories to M & M's, there's nothing you can't buy to support the fight against breast cancer. The very public, consumer-driven, pink ribbon campaign makes the breast cancer fight something everyone, presumably, in his/her consumerism, can join in. In *Pink Ribbons, Inc.* Samantha King questions such "consumer-oriented philanthropy."

This paper pursues this line of inquiry by exploring the relationship between breast cancer and constructions of femininity as performed in the pink ribbon campaign and beyond. While the pink ribbons and pink products give us the illusion that we have some choice and can make a difference, the discourses around the treatment and rehabilitation of those who have had breast cancer continue to promote constructions of the "feminine" that serve to conceal, blame and make invisible.

This paper will explore these discourses, in readings of the medical industry, the alternative movement, and in the rehabilitation and testimonial literature that permeate the breast cancer industry.

**Anne Nothof, Athabasca**

*Making History Meaningful: The German Plays of Mieko Ouchi and Vern Thiessen*

Alberta playwrights Mieko Ouchi and Vern Thiessen both explore the tragic consequences of a political expropriation of the creative imagination for nationalistic ends. Their "German" plays interrogate history in terms of individual aesthetic and scientific choices and compromises. In Ouchi's *The Blue Light*, Leni Riefenstahl defends her filmmaking for Hitler's Third Reich as an apolitical artistic enterprise. In *Einstein's Gift*, Thiessen compares the philosophies and beliefs of physicist Albert Einstein and chemist Fritz Haber in respect to their scientific research, and the ironic and disastrous repercussions of their work. Both plays engage in ethical debates on a personal and political level, revisiting history to consider the possibility of making moral choices within a totalitarian political system.

**David Owen, Calgary**

*Bridging Canada's Modernist Past and Postmodern Present: Herman Voaden's Symphonic Expressionism Then and Now*

Herman Voaden wanted to elevate the arts in Canada

and believed in creating a Canadian identity through art. The purpose of his theatre, Symphonic Expressionism, was to transport the audience into a more abstract and eternal place through the use of a concrete central story surrounded by a multitude of abstract elements expressing the emotions arising from the unfolding situation - a *Gesamtkunstwerk*. His aim was to do for theatre what the Group of Seven painters did for visual arts.

I will compare Voaden's original production and dramaturgical techniques with my production of his play *Hill-Land* at the University of Alberta in 1999. Whereas Voaden's playwriting and direction incorporated allegorical characters, choral response, modern dance, abstract movement, minimal sets, finely controlled lighting, soundscape music, direct audience address, heightened poetic language, time compression and cyclical narrative structure, I instead chose to adapt some of the techniques of Robert Wilson and Richard Foreman to stage Voaden's text. Specifically, I used slow-motion movement, large projections, strings to both fragment and unify the stage, gestic acting and live music structured like that of Philip Glass. Voaden was an early Canadian *bricoleur* of styles and techniques, as I needed to be while staging his work. Just as Voaden borrowed from several disciplines and styles to realize his theatre then, I argue his plays are due for a rediscovery using the diverse technological and dramaturgical tools at our disposal today.

---

**Jamie Paris, Regina**

On the Adversarial Treatment of Women by Men in Aboriginal Drama

In Leroy Little Bear's essay "Jagged Worldviews Colliding," he argues that a difference between Aboriginal values and customs and Eurocentric values and customs is that Aboriginal worldviews privilege wholeness (79); in contrast, "the value system of [the] Western European[s] [is]...linear and singular, static, and objective" (82). For Little Bear, this contrast is sharpest with issues of equality; where the linear system of Eurocentric worldviews allows for hierarchies of people, groups and the sexes, Aboriginal worldviews privilege equality among the different groups. He argues that "Equality pervades Aboriginal societies because of values such as sharing and generosity, the importance of groups as opposed to the individual, and in general the concepts of wholeness and totality" (83). Because Eurocentric worldviews have been, and continue to be, imposed upon Aboriginal communities, the effect of colonization creates a fragmented worldview among Aboriginal peoples (86). Without a unified worldview, Aboriginal communities are unable to recover from colonization. In the works of Aboriginal dramatist, this conflict is played out in the adversarial relationships between men and women.

In Tomson Highway's *Dry Lips Oughta Move to Kapuskasing*, Ian Ross' *fareWell*, and in Yvette Nolan's *Annie Mae's Movement*, there is a pattern where men engage in failed political movements without women. Instead of women and men being two sides of the same circle that support one another, men look at women as adversaries: women become a group that they must take power from instead of being a group they must work with to gain power.

---

**Wes Pearce, Regina**

Bridging Pedagogies: *The Laramie Project*, Lord Byng Secondary School and Community.

"One British Columbia school board calls *The Laramie Project* profane, another school board calls it profound."

In late September of 2005 the School District #36 (Surrey, BC) found itself the centre of a firestorm around charges of homophobia, censorship and intolerance. At the centre of this controversy was a decision by the School District to "postpone" a production of Moises Kaufman's *The Laramie Project*, which was to have been mounted at Elgin Park Secondary School. Charges and counter-charges flew, but this protest once again painted Surrey as one of the most intolerant school systems in the country.

In January 2006, independent of (but coloured by) the recent events in Surrey, Vancouver's Lord Byng Secondary School presented *The Laramie Project*. The production at Lord Byng was, I believe, unique in Canada both in terms of the curricula that was developed around the play, but also given the fact that many of the same diverse communities and constituents that sought to ban the production in Surrey embraced the production in Vancouver. This paper is an examination of the development and implementation of the phenomenal educational program that the staff, students and Lord Byng community developed around *The Laramie Project*. This educational project garnered national attention, and throughout its development and implementation demonstrated creativity, thoughtfulness, a commitment to social change and a dynamic/proactive response to Kaufman's play. The immediate, not to mention long term (and extremely positive) after effects of this pedagogical approach demonstrated that the concerns of the Surrey School District were unfounded, hysterical and homophobic.

---

**Mia Perry, UBC**

Pedagogical processes at the theatre: Clements' *Women in Fish: Hours of Water*

You probably share with me the conviction that theatre educates. You may even agree that the experience of a piece of theatre offers opportunities for critical and embodied pedagogy that are unequalled in traditional educational settings. What I propose to investigate in this presentation is *how*. What exactly occurs in the multimodal, embodied and aesthetic experience of live theatre that renders it a "place of learning" (Ellsworth, 2005)? I explore this question using the production of a play written by Aboriginal playwright Marie Clements as my basis. The play, *Women in Fish: Hours of Water*, is an interdisciplinary collective creation involving the portrayal of a community of women's history: the fishing industry as they experienced it, the relationships between Whites and Indians, the relationship with the sea and with the men at sea. Based on direct excerpts from the production, I will analyse three particular elements or mode of representation (dialogue, imagery and sound) occurring in the production. As opposed to a structuralist approach that may appear implicit in this endeavour, I aim to portray these modes as evolving, living and transforming experiences that create meaning only in collaboration with spectators and their various kinds of understandings, changing with every changing spectator. In this light I propose to analyse elements of *Women in Fish*, that each



in themselves represent unique places for learning, and combined in a piece of theatre create the possibility for a multi-layered, multimodal and critical pedagogical experience.

---

**Jaqueline Petropoulos, York**

**Feminist Perspectives on the African Diaspora: The plays of D'Bi Young and Trey Anthony**

For this year's conference on "building bridges," I would like to propose a paper that explores the recent emergence of an Afro-Caribbean-Canadian voice in Canadian Theatre. Trey Anthony's *da kink in my hair* became the most commercially successful Canadian play ever to be produced in Toronto as of last year (2005), while D'Bi Young's *Blood Claat* recently won the 2006 Dora Award for Outstanding New Play and Best Actress. Both these plays prove important to an understanding of multiculturalism in Canada not only because they challenge the predominant image of whiteness as a cultural norm, but because they speak to the cross-cultural, diasporic contours of African Canadian identities. Both plays explore the tensions among the many diasporic sites that make up the dynamic identities of the women in their plays. They also develop an important feminist view of a woman-centred world that focuses on relationships between women as a source of personal strength and cultural pride. For this reason, I would like to examine these plays both for their diasporic visions of self and nation and for their feminist perspectives. In this respect, I read these plays in relation to the theories of Rinaldo Walcott and Stuart Hall, who argue that diasporic subjectivity poses a challenge to national paradigms by celebrating cross-cultural and multinational conceptions of self and world. I also read these plays in relation to important feminist writings on the African Diaspora by Canadian writers such as Marlene Nourbese Philip and Dionne Brand. I see these theories as providing an important framework for understanding the representation of gender and race in the plays of Trey Anthony and D'Bi Young.

---

**Monica Prendergast, Victoria**

**From Guest to Witness: Teaching Audience Studies in Theatre**

In 2005-2006 I was given permission to teach a directed studies course in the Department of Theatre at the University of Victoria called "Audience Process and the Victoria Theatre Season." This paper offers a critical pedagogical and performative reflection on both the delivery and reception of this class. Based on a recent dissertation study – *Audience in performance: A poetics and pedagogy of spectatorship* (Prendergast, 2006) – the course offered students a radically different way to think about theatre that placed their experience as spectators as the answer to Brecht's question "What's theatre for?" Theatre is fundamentally *for an audience*, yet this somewhat obvious position tends to be forgotten in the context of a contemporary mainstream theatre culture in which the audience is most often dealt with as an afterthought, rather than as an essential part of an ongoing creative process. Spectators have become guests, patrons, clients and accidental ticket-buyers rather than witnesses, memory-holders, questioners and integral respondents to theatre-making. Based on the performance theories of Herbert Blau, Jon McKenzie, Richard Schechner, Elinor Fuchs, Marvin Carlson, Bert O. States, Baz Kershaw, Jill Dolan, Susan Bennett

and others, this *audience in performance* curriculum is interested in foregrounding the study of performance reception and in increasing the participation of audiences in the performance process. In response to the 2007 conference theme of ACTR, this course offered a way to build a bridge over, through and around the fourth wall that so divides the actor and spectator in most current forms of Western theatre practice.

---

**Kirsten Pullen, Calgary**

**The Passion of the Prairies: Community at the Canadian Badlands Passion Play**

In 1993, members of Drumheller, Alberta's local churches and Chamber of Commerce founded the Badlands Passion Play Society. Hoping to capitalize on Drumheller's geographic similarity to Palestine, the group debuted a three-hour production on Canada Day, 1994. Since then, the Canadian Badlands Passion Play (CBPP) has attracted hundreds of thousands of visitors, involved thousands of community members, spawned a summer theatre program for high school students, and sponsored an annual golf tournament. In 2004, the CBPP was named Alberta's #1 Tourist Destination by the government-sponsored *Attractions Canada* guide, beating out more familiar locations like Lake Louise and Banff National Park. Though Alberta embraces multiculturalism on the official, provincial level, the CBPP is unabashedly evangelical, advertising itself as the lynchpin of Southern Alberta's growing Christian community.

I want to interrogate the kinds of bridges built by the Canadian Badlands Passion Play. How might we understand Albertan – and Prairie Province – identity through the CBPP? How might the spectacle of Christ's suffering and sacrifice resonate with Western Canadians, whether "native" to Alberta, recent immigrants, or transplants attracted to Alberta's booming oil economy? How does the CBPP bridge differences between Western Canada and other parts of the nation, and between the different cultural and ethnic groups living here? In this essay, I'll place the 2006 production within the context of the historical tradition of Passion Plays as well as the 2004 film *The Passion of the Christ* in order to explore how it performs cultural and national identity.

---

**Cordula Quint, Mount Allison**

**"The 'Foreigner's Invasion': Interculturalism, Tradition and Contemporaneity in Odin Teatret's *Ur-Hamlet*.**

With its recent production of *Ur-Hamlet* (an adaptation of Saxo Grammaticus's "Vita Amlethi" from his *Gesta Danorum*), the Odin Teatret continued its exploration of intercultural theatre. The work was performed by a cast from a wide range of performance traditions, among them Balinese Gambuh, Japanese Noh theatre, the Brazilian Candomblé-Orixá tradition, an international "Foreigners' Chorus" from 21 different countries, and the permanent members of Barba's own company. Of particular interest for my inquiry are the ideological assumptions that underpinned the spatial aesthetics and semantics of the production. While the cast's citation of the varied indigenous practices foregrounded the director's "montage"-approach to staging, the treatment of space made a more subtle, formative contribution to how the borders between cultures were framed legitimated or assimilated by the *mise en scène*. Envisioned from



its very beginning as a site-specific performance for the courtyard of Kronborg Castle (Helsingør), the Renaissance frame of the castle's architectural features offered a provocative "container" for the "folkloric display" of the interlaced Western and indigenous traditions of Asian and African origin. At the same time, the scenography, the stage-auditorium configuration and Barba's use of the space engaged in citations of ancient Greek staging conventions as the "ur"-code of Western theatre. More provocative, however, was the addition of a narrative thread about the invasion of the "fictional castle" by a group of foreigners – a motley group of contemporary "characters" – that integrated a discourse on the theme of invasion and alterity, as well as on the confrontation between the traditional and contemporary, the aesthetic and anti-aesthetic, into the very fabric of the work. The purpose of my inquiry is, therefore, to investigate the relationship between the varied, coexisting codes "at play," to reflect on the specificity of their use and the attendant ideological implications.

**Kimberley Radmacher, Toronto**

#### Hypertext meets Performance: Bridging a disciplinary gap

This paper proposes to read hypertext and performance theories as two sides of a similar epistemological coin. Performance and hypertext theories may seem to be antithetical, but as I shall explore through this paper, hypertext's early theorists' tendency to over invest hypertext with radical potential can effectively be questioned through a performance theory lens. As well, a hypertextual methodological approach could enrich how performance is conceptualized.

Hypertext theory plays a crucial role in how what we today consider new media is theorized about and considered. Yet, because of its early post-structural bent, hypertext theory has tended toward the radical, as it is seen to have inherent emancipatory qualities. More recently, hypertext's predominantly literary theorists have grappled with how to theorize what seemed to be by its nature revolutionary, but has turned out to be a tool most readily used by advertising and online shopping.

The term "performance" connotes a connection to cultural and anthropological theories, and so it works to refer to a hybridity that reverberates through cultural and media studies. "Performance" also has an etymological link to performance art as that hybrid of art and (anti)theatre that foregrounds the body over the text. Hypertext theory effectively explodes the body/text binary and can work not only as metaphor for the performance theorist, but perhaps offer a methodological paradigm to express performance's function in art and culture.

**Judith Rudakoff, York**

#### Common Plants: Cross Pollinations in Hybrid Reality: Bridging Cultures, Disciplines and Geographies

Art-making is an internal process dependent on external circumstances: time, place, weather, geography, economics, socio-political context, cultural bias. Art presents a map of a place in its own peculiar time. Audiences process art internally, but in a way that is dependent on both given circumstances and external contexts. Common Plants, funded by a SSHRC grant in Fine Arts Creation, is working with an international team of

scholars, artists and students to expand the universe of given circumstances, discovering how to move past particular experiential filters and cultural specificity while honouring their place in the creative process/product. Common Plants is working to de-limit the boundaries of artistic possibility and audience understanding of the creative work generated by the project.

Common Plants proposes that this is possible through the conception and implementation of an innovative creative process that is transcultural in scope (including Rudakoff Four Elements Methodology and Creative Lomograms process) and by providing the resource of a virtual "site" in which given circumstances can bridge not only geographical borders, but the borders of quotidian reality, in order to envision a landscape that accepts distinct and different perspectives on the familiar in order to re-examine and react to them through artistic responses.

Common Plants involves students and professionals, and links geographically and culturally distinct participants from Toronto, Waterloo, Regina, the Canadian North (Iqaluit, Nunavut) and South Africa (Cape Town, Khayelitsha Township, Nyanga East Township, Gugulethu Township), encouraging expression of individual identity through exploration of shared vision, common principles and the challenge of difference.

Primary themes explored in the performance cycle by all participants are Identity, Home and Voice. Spoken text (in languages including English, Xhosa, Zulu, Tswana, French, Afrikaans and Inuktitut), physical movement, geographical location, cultural history and spiritual and mythological traditions are achieving artistic "cross-pollination" and leading to the next stage of the project, the creation of a hybrid, transcultural work.

**Diane Saint-Jacques, Université de Montréal**

#### Apprécier une production théâtrale à l'école (Abstract in French only)

Le nouveau Programme de formation pour l'enseignement primaire ajoute aux compétences à inventer et à interpréter des séquences dramatiques, la compétence «Apprécier des œuvres théâtrales, ses réalisations et celles de ses camarades». Certes, l'enseignement de l'art dramatique a toujours compris un moment de retour sur les réalisations des élèves, mais de l'ordre du Réagir avec, au mieux, une objectivation des moyens mis en œuvre pour montrer le personnage ou la fable. Le nouveau Programme va nettement plus loin en demandant à l'élève de «porter un jugement d'ordre critique ou esthétique». Si l'intention est louable, sa concrétisation se révèle, à l'expérimentation, imprécise et peu adaptée à la réalité scolaire. Une démarche d'appréciation des productions théâtrales a donc été élaborée dans le cadre de cours de didactique et mise au point par et pour des enseignants en exercice dans différents contextes éducatifs. Cette démarche respecte l'esprit de celle du Programme, mais s'en distingue par des précisions sur les éléments constitutifs à considérer, l'introduction d'étapes intermédiaires avant le jugement et, de manière plus générale, en faisant appel tant à l'expérience personnelle qu'à la lecture formelle. Elle comprend cinq étapes : le Participer permet d'entrer en contact avec l'œuvre, le Décrire d'inventorier ses éléments de contenu (thématique, langagier et matériel/technique), l'Analyser d'établir des liens entre les éléments pour cerner la dynamique de l'œuvre, l'Interpréter d'émettre des hypothèses sur son sens en rapport avec le ressenti et les éléments examinés et le Juger d'en évaluer la qualité en fonction de critères.



---

Denis Salter, McGill

Part One: Speaking, Embodying, Sounding, and Extirpating the Very Depths of Evil: The Theatrical Language of Henry Irving and Ellen Terry's 1888 *Macbeth*

Henry Irving interpreted *Macbeth* as a morality play in which the "Evil" that was allegorized as *Macbeth* had to be destroyed, as if forever, by the end of the production. Meanwhile, Ellen Terry created a complementary interpretation of Lady *Macbeth* as an (archetypal) woman who, in defiance of received assumptions about the Siddonian interpretation of the role, was at once beautiful, seductive, tender, and loving, determined to urge her husband to commit murder. The "Evil" allegorized by her performance brought about depression and a broken heart, culminating in a Sleepwalking Scene informed by both tragedy and pathos. To provide musical interpretation, rather than traditional musical accompaniment, in expressing the stylistic significance and moral import of Irving and Terry's performances, Arthur Sullivan created an original score on which actor and composer worked together to provide a continuous "soundtrack" that served to enhance a complex interrelationship of text, acting, image, and sound. Drawing from Irving and Terry's annotated study copies in the Harvard Theatre Collection and elsewhere, and from Sullivan's manuscript of the score at Oriel College, this paper analyses how, why, and to what ends Irving cut and restructured Shakespeare's play into 6 acts; the singularity of both his and Terry's interpretations of their roles in relation to stage tradition; and 5 exemplary scenes demonstrating some of the salient attributes of the revolutionary theatrical language that the production so brilliantly invented. (This paper is the first of two interrelated papers on the complexities of this production).

---

Dimitry Senyshyn, Toronto

Anatomizing Discourse: The Specular Body in Suzan-Lori Parks' *Venus*

Critics such as Jean Young have argued that Suzan-Lori Parks' *Venus* — in its free interpretation of historical fact and its emphasis on the spectacular display of its title character — effectively reinforces the colonial structures that exploited the historical Saartjie Baartman in the early nineteenth century. Young draws upon the extant record of Baartman's experience in order to argue that Parks' treatment of these materials "tells us little about Baartman" implicitly suggesting that Parks is guilty of further marginalizing and displacing Baartman's subject status. This interpretation suggests a desire on Young's part for a particular onstage recuperation of an "authentic" Saartjie Baartman who might somehow redress the historical wrongs done unto her. Parks' play, however, implicitly questions not only the viability, but the very possibility of such a project, by representing Baartman as we receive her in the historical record: the culturally encoded product of colonialist discourse. While Parks encourages her audiences' apprehension of its own historical specificity and distance from the cultural milieu of the play, she collapses — or bridges — this gap at those points where she implicates them as voyeuristically complicit in the staging of *Venus*' body-as-spectacle. The extent to which an audience feels uncomfortably complicit in the violence of *Venus*'s

discursive construction and exploitation may be seen as an indicator of the play's success in troubling the colonial gaze and the discursive regimes that inform *Venus*'s onstage construction. The specular quality of *Venus*'s body — determined by the extent to which it is experienced in the audience as the colonizing construction of its own gaze — turns the gaze back on itself and becomes the locus of Parks' critique.

---

Annie Smith, UBC

Culture squeeze: how may the academy understand and teach a theory and aesthetics of Native performance?

In the winter session of 2006 at UBC, I co-taught the course *The Theory and Aesthetics of Native Performance* with fellow PhD student and Native scholar and publisher, Greg Young-Ing. This course idea had come out of the collaborative visioning and teaching of *The History of Contemporary Aboriginal Theatre in Canada* with Michelle La Flamme (winter session, 2005). We wanted to explore our felt need to articulate an indigenous theory and aesthetics of performance.

This paper discusses the disjuncture between the attempt of western scholars to apply western literary theory to Native theatre and Native understandings of indigenous performance. This is a debate of world views as expressed in the essays in two texts utilized in our courses: *(Ad)dressing Our Words: Aboriginal Perspectives on Aboriginal Literatures*, edited by Armand Ruffo, and *Aboriginal Drama and Theatre*, edited by Rob Appleford. I use the work of Métis playwright Marie Clements to illustrate the points of disjuncture and to offer an understanding of what may be considered a Native theory and aesthetics of performance.

The issues that arise from this discussion challenge the institutions of both theatre and academy to relax the colonialist, cultural squeeze still perpetrated on Native culture and scholarship. It can be argued that contemporary post-modern expressions of performance are already moving towards a new relational and participatory aesthetic (Bourriaud, 2003; Gablik 2002) that conjoins considerably with indigenous aesthetics. And then there is the issue of appropriation ...

---

Paula Sperdakos, Toronto

Van Cortland and the 1877-78 Season of Mrs. Morrison's Grand Opera House, Toronto

In September of 1877, Canada's first actress-manager, Charlotte Morrison, opened the fourth season of her tenure as manager of the resident stock company of Toronto's Grand Opera House. Making her theatrical debut on an "as cast" basis, in what was then termed the "ballet," was a young woman with a two-year-old child who, possibly to escape an untenable domestic situation, had just recently turned to the theatre and adopted a glamorous stage name: Ida Van Cortland. During the following eight months, Ida supported such celebrated touring stars as Fanny Davenport, McKee Rankin, and Helena Modjeska, as well as "Toronto's favourite," Mrs. Morrison herself, playing at least forty different roles in everything from broad farce to Shakespearean tragedy. Meanwhile, Charlotte struggled with economic hard times, declining audiences, mounting bills, an unsympathetic Gas Company, and competition from other Toronto theatres, while continuing to lead tours herself to neighboring towns like

Hamilton and Whitby when the GOH was rented out to other touring companies. At the end of the season, Charlotte Morrison was replaced as manager of the GOH, and retired from the theatre for the second and last time in her illustrious career while Ida Van Cortland continued the journey toward her own considerable celebrity as a touring star.

In its consideration of the brief intersection of the careers of two significant actresses, this paper will serve as a snapshot of a transitional point in the history of the theatre in Canada.

---

**Sam Stedman, Toronto**

Social Change, Ethical Representation, and the Inhumanity of the Avant-Garde

Emmanuel Levinas wrote that "All human relations...proceed from disinterestedness.... In it justice is shown from the first, it is thus born from the signifyingness of signification, the-one-for-the-other, signification" (*Otherwise* 159). Though employed to a variety of different ends – some exceptionally different from a Levinasian project – this notion of disinterestedness is not foreign to the late nineteenth and early twentieth century avant-garde and its manifestations in performance. The examples are numerous, and the following list is anything but comprehensive: Craig's über-marionette, Meyerhold's similar desire for "tragedy with a smile" through "plastic statuesqueness" (175, 78), the Futurists' aggressive pursuit of dehumanization, and dada's belief that "what is divine in us is the awakening of anti-human action." In an age of epic polemic battles between institutional inhumanity and so many humanitarian organizations, a lack of conventionally defined human interest often implies apathy. But at what cost is such a belief sustained? Were Jacques Derrida still with us, he could supply ample evidence of less than humane treatment that he weathered at the hands of intellectuals who preached socio-political betterment.

This paper is an interrogation of the possible efficacies of the "inhuman" as it relates to the pursuit of justice through theatrical means. For Levinas, the transcendence of being and essence – that is, all that we know of being "human" – is a point of hypothetical entry into ethical responsibility. In what ways might the transcendence of human interest find productive theatrical representation – or, at the very least, quasi-representation – toward socio-political betterment?

---

**Jenn Stephenson, Queen's**

The Performative Past Perfect?: Theatricality, Violence and Identity in *Perfect Pie* and *The Drawer Boy*

The recovery of lost memory is a central concern in both Judith Thompson's *Perfect Pie* and *The Drawer Boy* by Michael Healey. For two sets of characters the initial loss comes out of a traumatic event that steals memory through the disruption of subjectivity. To access the past and restore damaged identity, characters usurp the power of the playwright to produce plays-within and thus to wield influence over reconstituted dramatic historiographies. However, since fictional worlds of drama are themselves performative creations, the use of performative strategies to create additional inset worlds destabilizes the constitutive material of the original fiction. This instability and the resulting ontological ambiguity about the truth of history permits access to self-knowledge, but at the same time calls the

authenticity of that knowledge into question.

The central focus of this paper is on intersections between the violence that, I argue, is innate to the instigation of theatricality and the creation of fictional subjectivity that is the result of that theatricality. The plots of the two plays selected revisit this intersection between violence and subjectivity. In *The Drawer Boy*, Angus's memory is damaged by a war-time explosion, leaving Morgan as the custodian of their history. In *Perfect Pie*, the situation is more ambiguous; Patsy and Marie/Francesca share memories of sexual assault and a horrific train crash. The result of these traumas is to commingle and redistribute certain aspects of their identities, while at the same time "erasing" Marie altogether. I am interested in how formal characteristics of theatricality are reiterated in the action of the stories presented and to what extent the overarching dramatic form aids or compromises the search for authenticity.

---

**Nora Foster Stovel, Alberta**

The Woman and the Sylph in Romantic Ballets

The romantic ballets that continue to fill theatres to the present day—*La Sylphide*, *Giselle*, *La Bayadere*, and *Swan Lake*—portray woman in an unusual light. Although the ballerina is the star of each piece, she becomes a tragic figure who dies at the end of the ballet and is survived by the man she loves. In one act of each ballet the heroine is transfigured: dead and transformed into a sylph or spirit, shown to her lover in a vision, or impersonated by another woman.

The heroine's divided self is reflected in all artistic areas. First, the composition of the music reflects this duality, including both *allegro* and *adagio* elements to represent the quick and the dead versions. The choreography echoes the dichotomy by combining lively solos and duos with ethereal variations and *pas de deux*. This dichotomy allows the ballerina to display her expertise in both artistic arenas. Occasionally, the dual aspects of the heroine are danced by two dancers, each excelling in that style, notably as Odette/Odile in *Swan Lake*. When both roles are danced by the same dancer, the ability to excel in both modes represents a *tour de force* performance for the ballerina. In *La Sylphide* there are two women—a mortal and a sylph who are rivals for the love of the man. When the man attempts to secure the ethereal creature by making her mortal, he kills her. Thus, the sylph is not allowed to be human, physical, or sexual. Such ballets are based on folk tales, which have intriguing psychosocial implications for female identity. Although the man survives her, the choreography often reduces him to the supporting role of a human crane. I plan to examine the role of *pointe* work and supported *adagio* in creating these gender images.

I will explore the ramifications of the cultural perceptions of women reflected in these ballets by examining their literary and folk sources, the choreography and music, and the duality of the ballerina. In the complete paper, I will explore five major ballets—*La Sylphide*, *Giselle*, *Swan Lake*, *La Bayadere* and *Sleeping Beauty*—and their implications for gender and culture. In the interests of time, however, I may focus my presentation on one particular ballet: *Giselle* or *Swan Lake*. I will use it to pose the question: why do these nineteenth-century ballets, which appear to contradict current views of gender construction and performance, continue to be so popular?



**Mariette Thériberge, Ottawa**

Bridging francophone linguistic minority communities through professional training in theatre

This study is based on the premise that francophone linguistic minority culture in Canada would not be the same without the contribution of professional artists to communities. It relates the artistic training experiences and the career paths of actors from Canada's western, eastern and central provinces. The conceptual framework deals with issues of motivation, identity development, commitment and artistic evolution. Various models serve as a foundation for the research: Deci and Ryan's self-determination theory (2002), the *Association canadienne d'éducation de langue française* (Canadian French-language education association) model of identity development (2006) and Csikszentmihalyi's creativity model (2006). The two main methods of data collection are individual interviews and focus groups. In the last five years, all participants have worked for at least one of the 14 theatre troupes that are members of the *Association des théâtres francophones du Canada* (Canadian French-language Theatre Association). As models that inspire young francophone students, these artists give hope that a career in French theatre is possible in the Canadian linguistic minority context. This study allows us to better understand the artistic evolution and identity development of artists and communities. The results also fuel dialogue on the underlying links with the fields of education, the arts and language, and highlight their complementary nature.

**Lawrence Thibault, Ottawa**

Personal representations in the creative processes of French theatre productions for adolescents in Ontario

Theatre professionals participate in the building of the cultural and linguistic identities of franco-ontarian adolescents through performances and workshops (Ministère de l'éducation de l'Ontario, 1998, 1999, 2000, Théâtre Action, 2003, Thériberge, 2006a, 2006b). The present doctoral research aims to understand how theatre professionals create shows for French adolescents in Ontario. Three sub-questions support the inquiry: What personal representations underlie the creative process? How do these representations interact with the group's collective representations? How does the creative process unfold during rehearsals?

Psycho-sociological notions of representations and collective representations (Barus-Michèle, Enriquez et Lévy, 2003) will guide the data analysis. The conceptual framework also includes Csikszentmihalyi's (1999) *Systems Model of Creativity* in which creativity is defined as emerging from the interactions between a domain, a person, and a field. Both theoretical references will allow for an analysis at the personal and group levels.

This qualitative research is an ethnomethodology (Coulon, 1987): data collection includes rehearsals observation (fall 2006, Ottawa), group discussions, and personal interviews with eighteen participants. Data analysis will be both inductive and informed by the conceptual framework.

This research will offer a better understanding of the companies' works and artistic visions as they create shows for adolescents in a context of cultural and linguistic minority. It also

aims to participate in the current discussion on the link between culture, language and education in French communities throughout Canada (Haentjens et Chagnon-Lampron, 2004). Preliminary results will also be presented.

**Dawn Tracey, Alberta**

Ronnie Burkett's *Street of Blood*

Since the emergence of the realist tradition at the end of the nineteenth century, puppetry in the West, particularly in North America, has been relegated to the realm of children's theatre. While puppets still make appearances on the adult stage when human actors cannot meet the requirements of the text — as in Julie Taymor's *The Lion King*, for instance — it is still relatively unusual to see a puppet in a role that might easily be played by a human actor. In the theatre of Canadian puppeteer Ronnie Burkett, this notion of puppetry is thoroughly challenged. Burkett's casts of predominantly human-like marionettes portray lengthy narratives and are capable of evoking powerful emotional responses from their exclusively adult audiences. This poses an important question: aside from their ability to perform superhuman feats and represent non-human characters, what do puppets contribute to an adult audience's theatre-going experience? This paper will explore Burkett's 1998 show *Street of Blood*, a sprawling prairie epic that includes themes such as Canada's tainted blood scandal, AIDS, homophobia, and religion. Drawing primarily upon audience reception and puppet theory, I will demonstrate the ways in which Burkett's early work combines puppetry, improvisation, direct interaction, and manipulation of his own role as a solo performer in order to engage the audience's imagination in a playful process of co-creation. The spectator becomes an active and integral component of the theatrical production, thus closing the gap between audience and performance and activating the audience's emotions in a unique and powerful way.

**Mark Turner, Toronto**

The City's Limits: Reflections on the Impact of "Metropolitanism" Upon Theatre and Performance Research in Canada

This paper is directly influenced by, and is in some ways a reaction to, my experiences at last year's ACTR conference at York University in Toronto, ON. According to the Statistics Canada website, the demography of this country has undergone a dramatic shift: at the turn of the century, 63% of the population lived in rural areas while at the turn of the twenty-first century 80% of the population lived in urban areas. The rise of the city as the dominant dwelling site (and in particular the multi-cultural metropolis) has had the unfortunate side effect of establishing a polarity between the urban and the rural. In turn, this polarisation is also manifest in the scope and manner of performance research in Canada. Indeed, if we are to take last year's conference as a representation of dominant themes in Canadian performance research, performance(s) in rural Canada are of virtually no concern. Significantly, in a conference such as ACTR — one that "aims to shape Canada's theatrical present and future by preserving and interpreting our theatrical past and investigating areas of contemporary theory and performance" — it can be said that this mandate is executed through a distinctly urban/metropolitan lens. Urban performances are accounted for

through urban inspired theoretical models. Rural subjects of academic pursuit are in turn marginalized and trivialized and have become something of the order of "light" scholarship. I am thinking here specifically of a paper in last year's conference where one of the presenters – himself from a rural area – played up his "ruralness" to entertain those in attendance for his presentation. What this paper aims to do is to first provide a more general account of the "metropolitization" of Canadian theatre scholarship through a discussion of the exclusionary implications of current popular theoretical models and second, to provide some tentative recommendations to bring rural performance back into the popular discourse.

---

**Lydia Wilkinson, Toronto**

**"Just Watch Me": Watching Canada Watch Itself Through Linda Griffiths' *Maggie & Pierre***

In her article, "I Am a Thief...Not Necessarily Honourable Either," Linda Griffiths discusses her experiences while touring *Maggie & Pierre*, and notes that "it was different to play Trudeau in Montreal than in Calgary. The writing didn't change but the relationship to the audience had to remain alive." Reception of *Maggie & Pierre*'s 1980/81 tour was inevitably influenced by regional relationships to Trudeau's politics, as well as shaped by a political and social climate in which the limitations of Trudeau's political career and apparent fairytale marriage had been recently exposed. Trudeau sought to bridge divides between French and English, as well as Western, Central and Eastern Canada, by encouraging unification and bilingualism. Yet regional concerns were not always acknowledged or addressed in his policy for a unified nation. This paper will identify locally specific receptions of this work and consider how responses reflect regional Trudeau sentiment. Particular attention will be given to coverage of *Maggie & Pierre*'s first national and eventually international tour (the show headed to New York for a disappointingly short run late in 1981). Using documents of reception and anecdotal information from Griffiths herself, I will examine the complexities of conceptualizing art for a Canadian audience that is politically unified, but culturally and socially divided.

---

**Jonah Winn-Lenetsky, Minnesota**

**Gay Pride and its Adverse: An Analysis of Europride 2006 and the Counter-Performance of EuroShame**

We live in the age of privatization and the decline of the public sphere, and yet GLBT events are becoming larger, more open and arguably more public. A focus on pride and equality has in many ways allowed pride events to march from the margins to the center of urban spectacle and culture. However, as I will explore in this paper, the representation of adamant pride is always already the home of its adverse affect: shame. As performances of "Gay Shame" become prevalent counter-performances that shadow the narrative of modernist progression and increasing inclusion that "Gay Pride" proposes, it is important to examine the relevance of this counter-discourse. What is lost in the erasures and cleavages of this progressive movement? And how can shame unify and mobilize the queer community? This paper seeks to analyze the 2006 Europride spectacle and its program of erasure of shame, as

well as shame's re-introduction through the homophobic violence of World Cup rioters and through the night of grotesque instillations called "EuroShame." I will also examine shame's relationship to Freud's concept of the death instinct and Kristeva's theory of abjection. Someone who is shame-less is outcast and ostracized for having no compunction. Is pride necessarily shame-less? Shame holds an important function in identity construction and socialization and is related to desire and interest, as Eve Kosofsky has argued. Is shamelessness really what the GLBT community wants? Reclamation of shame may hold the potential to redirect the queer community in constructive and useful ways.

---

**Keren Zaiontz, Toronto**

**The Rhizome as a Dramaturgy of Potentiality in Contemporary Canadian Performance**

In an attempt to sever the bond between knowledge and "tracing" - the sealed correspondence between world and word, nature and art, sign and referent - philosophers Deleuze and Guattari propose "mapping": an act that operates through difference rather than duplication. Mapping dismantles the "weariest kind of thought" - origins and their poor copies or substitutes - in favour of that which creates, invents, and thinks. While the former (origin-copy) supports a static totality (being), the latter involves a "doing" (becoming). Difference (the contextually contingent invention of the "new") is not absent of method; it does not emerge through random or sporadic means. It is not a freak occurrence. Difference proceeds through what Deleuze and Guattari call the "rhizome": that nomadic, juxtaposing force with multiple entries and exits. The rhizome is an ambulatory montage: a juxtaposition of phenomenon whose point of encounter is always in the middle – an act of continual becoming.

Neo *avant garde* companies such as Bluemouth form rhizomes with their environments and performance tools rather than assiduously trace off-stage reality. Bluemouth has developed an original repertoire of productions that they have restaged in different locales and cities. Their remounts do not duplicate previous productions, but are concerned with negotiating the architectural, acoustic, and physical demands of the immediate site. Their 2006 remount of *What the Thunder Said* transformed the show from a commentary about the dormant energies of the buried Garrison creek, in Toronto, to an examination of lower Manhattan as a series of "outsides." From a dismantled room within a room, to exterior shots of landscapes, to references to the street, to the final scene that involved relocating the audience outside the AT&T building, *Thunder* evidenced itself to be a "map" in the Deleuze and Guattari sense: it formed a relationship with its environs rather than slavishly retracing the conditions of their previous production in Toronto.

---

**Belarie Zatzman, York**

**Bridging Communities: "Common Plants" an international theatre research project (Wants to be paired with Rudakoff)**

"Common Plants" is an international theatre research project that involves students and artists in the creation and performance of notions of home and identity. "Common Plants" also includes an interactive virtual website, linking international participants. This



paper will examine the youth component of the project, drama pedagogy, and the site specific work that took place in Iqaluit, Nunavut and Cape Town, South Africa. Drawing upon the metaphor of the garden, devised theatre practices provided an

opportunity for youth to "cross-pollinate" the issues and tensions of their lived experiences, provoking creative responses based upon exploring difference and commonality and bridging communities by narrating stories of history, identity and location.

## Conference Program: University of Saskatoon, Saskatchewan, 2007

**Conference sessions will take place in the North Studio (NS) in the John Mitchell Building (JM) and in the Archeology Building (Arch)**

### Friday, May 25

#### Pre-Conference:

5:30-7:30 Archeology Building (Arch) 112 Executive meeting  
8:00 North Studio (NS) in the John Mitchell Building (JM) SPC Spring Festival of New Plays

### Saturday, May 26

8:30-9:00 **Coffee**  
9:00-9:15 Arch 132 Introductions  
9:15-10:45 Arch 132 Plenary Session with Westwords conference: *West-words into the 21st Century: past developments, present challenges, future directions*  
Keynote speakers:  
**Don Kerr** (Saskatchewan)  
**Mieko Ouchi** (Alberta)  
**Bruce McManus** (Manitoba)  
10:45-11:00 **Coffee**  
11:00-11:45 Arch 132 Play Readings by keynote speakers  
11:45-12:00 Arch 132 Closing Words for Westwords conference  
12:00-1:00 Faculty Club **Book launch Thistledown Press**  
11:45-12:30 Arch 112 **TRIC Board Meeting**  
1:00-2:30 **Concurrent Sessions:**  
Arch 112 Session 1 *Contemporary Canadian Puppet Theatre: Bridging the chasm between the Anima and the inanimate*  
**Cleveland, Janne** (Carleton) - Bridging Desire: Ronnie Burkett Theatre of Marionettes  
**Tracey, Dawn** (Alberta) - Ronnie Burkett's *Street of Blood*  
Arch 124 Session 2 *Bridging Pedagogies Within the Academy*  
**Pearce, Wes** (Regina) - Bridging Pedagogies: *The Laramie Project*, Lord Byng Secondary School and Community.  
**Prendergast, Monica** (Victoria) - From Guest to Witness: Teaching Audience Studies in Theatre  
**Lohnes, Cortney** (Alberta) - Rethinking Boal's Rehearsal for Change  
Arch 132 Session 3 *Building and "Mapping" New Bridges in the Urban Landscape*  
**Eaket, Chris** (Carleton) - Pervasive Gaming: Experiments in Urban Storytelling  
**Moschopedis, Eric** (Calgary, AB) - Trashing Cowtown: Locating Personal Identity Through Dumpster Diving  
**Cowan, T.L.** (Alberta) - "The Rappers Don't Know What the Feminist Performance Artists Are Doing": Action Poetry '94 and the Birth of Contemporary Spoken Word Performance in Canada"  
1:00-2:30 **NS-JM SPC Spring Festival of New Plays**  
*The River Valley Sanatorium Ghost Tour* by **Catherine Harrison**  
2:30-2:45 **Coffee**  
2:45-4:15 **Concurrent Sessions:**  
Arch 132 Panel I *Crossing Bridges or Double-crossing/ Vying Representations in Crossfiring / Mama Wetotan*  
**Kathleen Irwin**: Associate Professor, Theatre Department, University of Regina  
**Andrew Houston**: Andrew Houston, University of Waterloo  
**Keith Bird**: Visual Arts Student, First Nations University of Canada, Board Member of Sakewewak

## First Nations Artists' Collective, Regina

Arch 124 Session 4 *"Speaking in Tongues": Bridging the Oral and Written Word in Performance*  
**Radmacher, Kimberley** (Toronto) - Hypertext meets Performance: Bridging a disciplinary gap  
**Culham, Cam** (Victoria) - "Performing Language" at the University of Victoria

Arch 112 Session 5 *Bridging the (Past)oral Landscapes and Contemporary Frontiers in Performance*  
**McKinnon, James** (Toronto) - Aiming the Canon at Canadian Audiences: Cowgirl Opera's *Three Sisters: A Black Comic Opera*  
**Owen, David** (Calgary) - Bridging Canada's Modernist Past and Postmodern Present: Herman Voaden's Symphonic Expressionism Then and Now  
**Green, Reina** (Mount Saint Vincent) - Park Shakespeare: Bridging the Divide

4:30-6:00 Faculty Club **SPC 25<sup>th</sup> Anniversary Reception**

8:00 NS-JM SPC Spring Festival of New Plays

**Sunday, May 27<sup>th</sup>**

8:00-8:30 **Coffee**

8:30-10:00 **Concurrent sessions:**

Arch 112 Session 6 *Bridging the Distances: Crossing the Troubled Aesthetic/Political Waters of Canadian Geographic Space*

**Wilkinson, Lydia** (Toronto) - "'Just Watch Me': Watching Canada Watch Itself Through Linda Griffiths' *Maggie & Pierre*."

**Borody, Claire** (Winnipeg) - Slow Dancing on Black Ice: The Cost of Marginalization to the Theatrical Landscape in Canada

**Turner, Mark** (Toronto) - The City's Limits: Reflections on the Impact of 'Metropolitanism' Upon Theatre and Performance Research in Canada

Arch 124 Session 7 *Bridging Imperial and Colonial Performance in Time: The 19<sup>th</sup> Century*

**Joseph, Maia and Jerry Wasserman** (UBC) - Searching for Captain McDonald's Trained Indians, "The Best Drilled People in the World"

**Salter, Denis** (McGill) - Part One: Speaking, Embodying, Sounding, and Extirpating the Very Depths of Evil: The Theatrical Language of Henry Irving and Ellen Terry's 1888 *Macbeth*

**Sperdakos, Paula** (Toronto) - Ida Van Cortland and the 1877-78 Season of Mrs. Morrison's Grand Opera House, Toronto

NS-JM Session 8 *Musical Bridges and Arched Bodies: Bridging Gender Across the Performing Arts: Music, Ballet and Dance*

**Lacroix Melissa Morelli** (Lancaster) - Preludes for the Piano: Bridges Between Gender and Genre Stovel, Nora Foster (Alberta) The Woman and the Sylph in Romantic Ballet

**Lundgren, Jodi** (Thompson Rivers) - The Woman Beside Herself: Transnational Gestures in Contemporary Canadian Dance

10:00-10:15 **Coffee**

10:15-11:45 **Concurrent sessions:**

NS-JM Session 9 *Bridging Torontos: Marble Pillars and Expanding Currents*

**Knowles, Ric** (Guelph) - "Bridging Cultures: Multicultural Text, Intercultural Performance in Contemporary Toronto

**Freeman, Barry** (Toronto) - Theatrefront's *Return: The Sarajevo Project* and its bridges of cultures, traditions and stone.

**Levene, Gillian** (Toronto) - Major Gina: Interrupting the Genealogy of Male Theatre Criticism in Toronto's Print Media

Arch 112 Session 10 *Building Bridges of "native wood" into the New Century: Early 20<sup>th</sup> Century Canada*

**Bird, Kym** (York) - 'Miss Canada to wed Jack Canuck at the tender age of fifty:' nation building and a new educational curriculum in the First World War Dramas of Edith Lelean Groves"

**Cooke, Virginia** (UCFV) - Taking Stock of the Stock Companies: The British Guild Players in Vancouver



**Kivisto, Mikko** (Illinois) - *The Creative Spirit of Art: The Theosophical Writings of Roy Mitchell*

JM 282 Workshop 1 *Breathing, Contemplative Practice and Actor Training*

**Martina, Natasha** (Saskatchewan) - The exploration of breath within contemplative practices and how that manifests itself within an actor's training

11:45-12:45 Faculty Club **Talonbooks lunch**

1:00-1:45 NS-JM Plenary **Remembering Mavor Moore: Allan Boss** (CBC Alberta, U of C)

1:45-2:00 **Coffee**

2:00-3:30 NS-JM Workshop II – Plenary Session:

**Saskatchewan Native Theatre Centre Lecture/Workshop**

4:00-4:15 Board bus to Wanuskewan for **Barbeque/Banquet**

4:30-5:30 Arrival at Wanuskewin – Walking and sightseeing

5:30-6:00 Drinks

6:00-9:00 Barbecue and Banquet: Memoriam. Herbert Whittaker

*Honorary members: Bob Hiniitt and Laurier Gareau*

9:00 Bus returns to University of Saskatchewan

## Monday, May 28

8:00-8:15 **Coffee**

8:15-9:45 **Concurrent Sessions:**

Arch 124 Session 11 *Bridging Violence, Memory and Monument in the Canadian Theatre Part I: Bridging the Distance Between War, and Performed Memory and Monument in Canada*

**Luger, Moberley** (UBC)- Memory and Monumentality in Canadian Theatre

**Bennett, Melanie** (Calgary) - Legion of Memory: A peculiar site of memorial

**Houston, Andrew** (Waterloo) - The Bridge of War Memorial: suspended between remembering and forgetting in the Legion of Memory.

NS-JM Session 12 *A Bridge Too Far: Aboriginal Women in Performance and Drama: Moving Beyond Siege and Captivity narratives*

**Appleford, Rob** (Alberta) - Bound and Predetermined: Aboriginal Women's Performance Art as Captivity Narrative

**Paris, Jamie** (Regina) - On the Adversarial Treatment of Women by Men in Aboriginal Drama

**Perry, Mia** (UBC) - Pedagogical processes at the theatre: Clements' *Women in Fish: Hours of Water*

9:45-10:00 **Coffee**

10:00-11:15 **Concurrent Sessions:**

Arch 124 Session 13 *Bridging Violence, Memory and Monument in the Canadian Theatre Part II:*

*Bridging Time, Trauma and Memory: performing in the past, perfect and conditional tenses in Canadian Drama*

**Stephenson, Jenn** (Queen's) - The Performative Past Perfect?: Theatricality, Violence and Identity in *Perfect Pie* and *The Drawer Boy*

**Finn, Patrick & Marilyn Potts** (St. Mary's UC, Calgary) - "A Bridge too Far?": Shakespeare and *Goodnight Desdemona, Good Morning Juliet*

NS-JM Session 14: *Building Personal Bridges Across Theory and Practice In Teaching*

**Chainé, Francin.** (Laval) - What the first teaching experience teaches us in drama: to create bridges between theory and practice.

**Belliveau, George** (UBC) - David Beare, and Monica Prendergast Performing the complexity and art of teaching (in theatre)

9:45-11:15 JM 282 Workshop III: *Introduction to Michael Chekhov Acting Technique*  
**Walsh, Lionel.** (Windsor)

11:15-11:30 **Coffee**

11:30-1:00 NS-JM Plenary Session: *Saskatchewan Aboriginal Playwrights' Roundtable* **Mark Dieter, Maria Campbell, Ken Williams**

1:00-2:15 Faculty Club **Playwrights' Press Lunch and book launch**

2:15-3:45

**Concurrent sessions:**

NS-JM Session 15: *Bridging Geographic, Cultural and Metaphysical Landscapes: Part I: Bridging Ancient and Contemporary (Meta)Narratives in Performance*

**Macdonald, Megan.** (Queen Mary) - Finding a Fault Line: Digging up an Anthropological Foundation of Performance Studies

**Quint, Cordula** (Mount Allison) - "The 'Foreigner's Invasion': Interculturalism, Tradition and Contemporaneity in Odin Teatret's *Ur Hamlet*

**Knutson, Susan** (Université Sainte-Anne) - Daphne Marlatt's Canadian Noh Play, *The Gull*

Arch 124 Session 16: *Building Bridges to Youth at Risk: Spanning the Community, Educational and Professional Theatre Part I: Finding Voice, Identity and Culture in Francophone Canada through Theatre*

**Théberge, Mariette** (Ottawa) - Bridging francophone linguistic minority communities through professional training in theatre

**Thibault, Laurence** (Ottawa) - Representations in the creative processes of French theatre productions for adolescents in Ontario

**Saint-Jacques, Diane** (Université de Montréal) - Apprécier une production théâtrale à l'école

JM 192 Panel II *A Tyranny of Documents II: The Return of the Theatre Historian as Film Noir Detective*

Moderator: **Stephen Johnson**, University of Toronto

3:45-4:00

**Coffee**

4:00-5:15

**Concurrent sessions:**

NS-JM Session 17: *Bridging Geographic, Cultural and Metaphysical Landscapes Part II: Expanding International Gardens*

**Rudakoff, Judith** (York) - Common Plants: Cross Pollinations in Hybrid Reality: Bridging Cultures, Disciplines and Geographies

**Zatzman, Belarie** (York) - Bridging Communities: "Common Plants" an international theatre research project

Arch 124 Session 18: *Building Bridges to Youth at Risk: Spanning the Community, Educational and Professional Theatre Part II: Finding Voice, Identity and Culture in Anglophone Canada through Theatre*

**Gallagher, Kathleen** (OISE/UT) - Dramatic Writing and Subcultural Knowledge

**Smith, Annie** (UBC) - Culture squeeze: how may the academy understand and teach a theory and aesthetics of Native performance?

5:00-6:30

**President's reception**

6:00-7:30

**Women's Caucus – Weczeria Restaurant**

8:00

**Songs of a Prairie Girl (performance)**

**John Mitchell Building, South Studio:** Theatrical montage of the art, music and words of Saskatchewan/International artist, Joni Mitchell as arranged and directed by James Guedo. Sponsored by Congress 2007 and the University of Saskatchewan Department of Drama

**Tuesday, May 29**

8:30-9:00

**Coffee**

9:00-10:30

**NS-JM Panel III - Plenary Session**

*Ambivalence(s) of Invention: Dramaturgical Approaches to Creation*

**Pil Hansen**, University of Copenhagen

**Bruce Barton**, University of Toronto

**D.D. Kugler**, Simon Fraser University

10:30-10:45

**Coffee**

10:45-12:15

**NS-JM Annual General meeting**

12:15-1:15

**Lunch****JM 192 Women's Caucus Mentoring Roundtable**



1:15-2:45

**Concurrent sessions:**

Arch 112 Session 19: *Bridging vision and geography: Constructing Western Utopias in Physical and Metaphysical Space*

**Hawkins, John A. (Alex)** (Alberta) - Alberta's *Theatre 100*: Celebrating a "Human Meeting Point of Vision and Dream"

**Foster, Katherine** (Toronto) - The He(art) of the City: Prairie Theatre Exchange at Home in Portage Place

**Pullen, Kirsten** (Calgary) - The Passion of the Prairies: Community at the Canadian Badlands Passion Play

Arch 124 Session 20: *The (Pepper's) Ghost in the Machine: Bridging 19<sup>th</sup> Century Popular Culture and Contemporary Popular Performance*

**Alvarez, Natalie** (Toronto) - Clown, Krump, and the Re-Appropriation of Minstrelsy in South Central Los Angeles.

**Butler, Alexis** (Toronto) - Re-Vamping History: Neo-burlesque and historical tradition

**Johnson, Stephen** (Toronto) - The Re-Domestication of the Exhibition: A Visit to the Niagara Falls Museum, lately closed

NS-JM Session 21: Bridges Falling down: Deconstructing and reconstructing the healthy gendered body in theatrical and social performances

**Morelli, Henriette M.** (UBC – Okanagan) - "Lady, give us the history we haven't had": Bridging the Gap between Historically Specific Sexualities in Caryl Churchill's *Cloud Nine*

**Winn-Lenetsky, Jonah** (Minnesota) - Gay Pride and its Adverse: An Analysis of Europride 2006 and the Counter-Performance of EuroShame

**Moser, Marlene** (Brock) - Performing Pink: Breast Cancer and Femininity

2:45-3:00

**Coffee**

3:00-4:30

**Concurrent sessions:**

Arch 112 Session 22: *The Artist as "Good Citizen": Building Bridges Towards the Future Across Troubled Ethical Waters*

**Stedman, Sam** (Toronto) - Social Change, Ethical Representation, and the Inhumanity of the Avant-Garde

**Nothof, Anne** (Athabasca) - Making History Meaningful: The German Plays of Mieke Ouchi and Vern Thiessen

**Filewod, Alan** (Guelph) - "A Paul Bunyan Ideal": Workers Theatre in the 1950s.

Arch 124 Session 23: *Bridging Afro-American and Afro-Canadian Feminisms*

**Blum, Justin A.** (Toronto) - Pedigree of a *Topdog*: Suzan-Lori Parks, Abraham Lincoln, and the Theatre of the Absurd

**Senyshyn, Dimitry** (Toronto) - Anatomizing Discourse: The Specular Body in Suzan-Lori Parks' *Venus*

4:45-6:15

**JM 192 Old/New Executive meeting**

8:00

***Songs of a Prairie Girl* (performance) :** South Studio, John Mitchell Building











